


3 vols.
(TH)



Digitized by the Internet Archive
in 2014

<http://archive.org/details/baronialhallspic01hall>

THE
BARONIAL HALLS,

Picturesque Edifices,

AND
ANCIENT CHURCHES OF ENGLAND.

2

THE
BARONIAL HALLS,

Picturesque Edifices,

AND

ANCIENT CHURCHES OF ENGLAND.

FROM DRAWINGS BY

J. D. HARDING, G. CATTERMOLLE, S. PROUT, W. MÜLLER, J. HOLLAND,

AND OTHER EMINENT ARTISTS.

EXECUTED UNDER THE SUPERINTENDENCE OF MR. HARDING.

THE TEXT BY S. C. HALL, F.S.A.

IN THREE VOLUMES.

VOL. I.

LONDON:

PUBLISHED BY CHAPMAN AND HALL, 186, STRAND.

MDCCCXLV.

LONDON :
BRADBURY AND EVANS, PRINTERS, WHITEFRIARS.

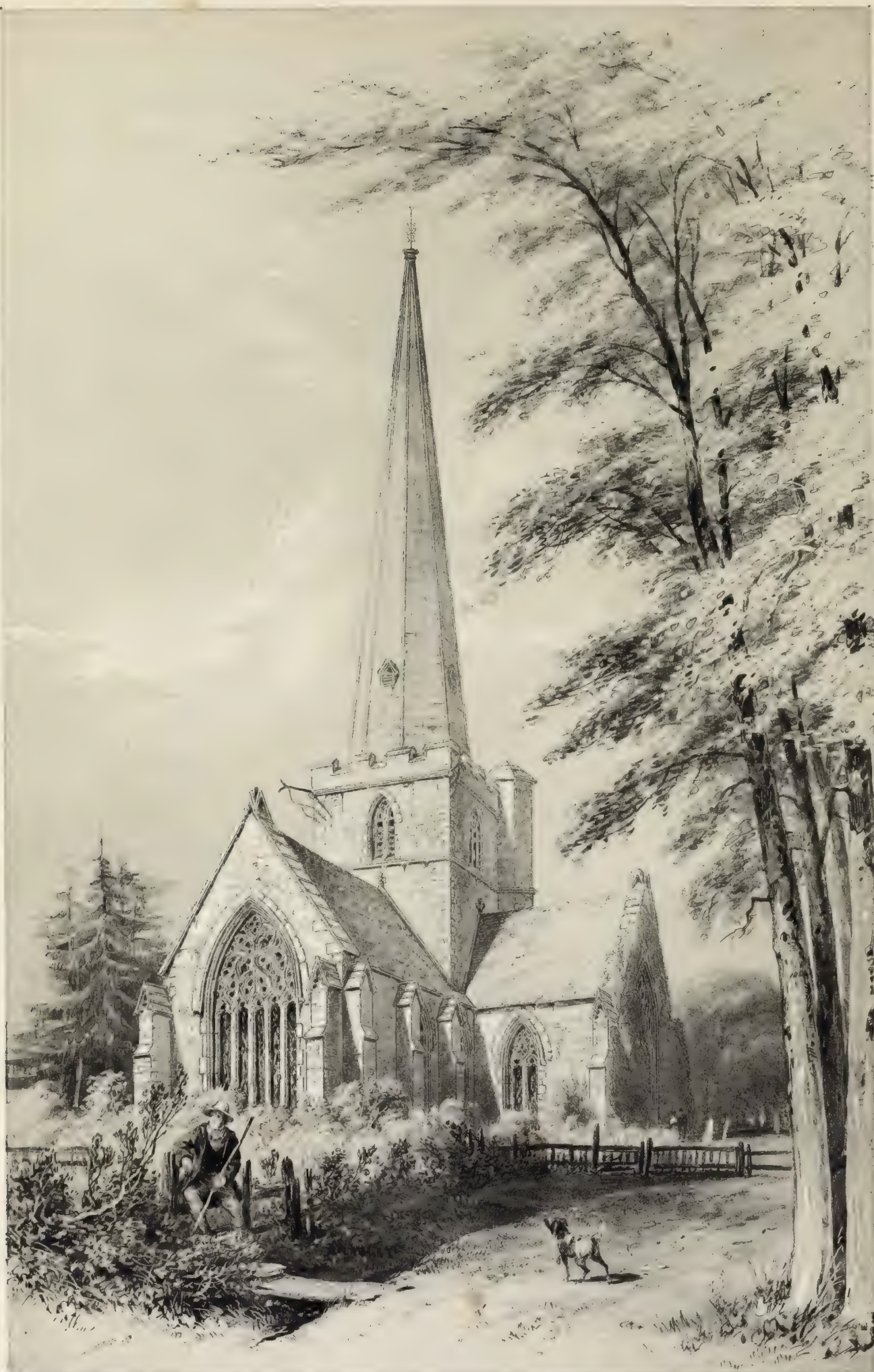
CONTENTS OF VOLUME I.

| | | | |
|---|------------------|-------------------------|---------------------------|
| SHOTTESBROOKE CHURCH . . . | BERKSHIRE. | From a Drawing by . . . | <i>J. D. Harding.</i> |
| SAWSTON HALL | CAMBRIDGESHIRE | „ | <i>J. Dafforne.</i> |
| BRERETON HALL | CHESHIRE | „ | <i>H. L. Pratt.</i> |
| MORETON HALL | „ | „ | <i>H. L. Pratt.</i> |
| TURTON TOWER | LANCASHIRE | „ | <i>J. S. Dodd.</i> |
| NAWORTH | CUMBERLAND | „ | <i>George Cattermole.</i> |
| NAWORTH, LONG GALLERY | „ | „ | <i>George Cattermole.</i> |
| HINCHINBROOK HOUSE | HUNTINGDONSHIRE | „ | <i>G. H. Harrison.</i> |
| CHARLTON HOUSE | KENT | „ | <i>J. Holland.</i> |
| COBHAM HALL | „ | „ | <i>J. D. Harding.</i> |
| COBHAM CHURCH, INTERIOR | „ | „ | <i>J. D. Harding.</i> |
| HEVER CASTLE | „ | „ | <i>G. F. Sargent.</i> |
| PENSHURST, FROM THE PARK | „ | „ | <i>J. D. Harding.</i> |
| PENSHURST, THE COURT YARD | „ | „ | <i>J. D. Harding.</i> |
| KIRBY HALL | NORTHAMPTONSHIRE | „ | <i>J. D. Harding.</i> |
| BLICKLING | NORFOLK | „ | <i>J. D. Harding.</i> |
| THE GREAT CHAMBER, MONT- ACUTE | SOMERSETSHIRE | „ | <i>C. J. Richardson.</i> |
| INGESTRIE | | „ | <i>J. A. Hammersley.</i> |
| HELMINGHAM HALL | SUFFOLK | „ | <i>C. J. Richardson.</i> |
| HENGRAVE HALL | „ | „ | <i>C. J. Richardson.</i> |
| WEST-STOW HALL | „ | „ | <i>W. Müller.</i> |
| ARUNDEL CHURCH | SUSSEX | „ | <i>Samuel Prout.</i> |
| BOXGROVE CHURCH | „ | „ | <i>J. D. Harding.</i> |
| WARWICK CASTLE | WARWICKSHIRE | „ | <i>J. D. Harding.</i> |

THE WHOLE DRAWN IN LITHOTINT BY J. D. HARDING AND W. L. WALTON.

THE WOODCUTS DRAWN BY F. W. FAIRHOLT, AND ENGRAVED BY F. W. BRANSTON.





In Litho: by W. L. Walton

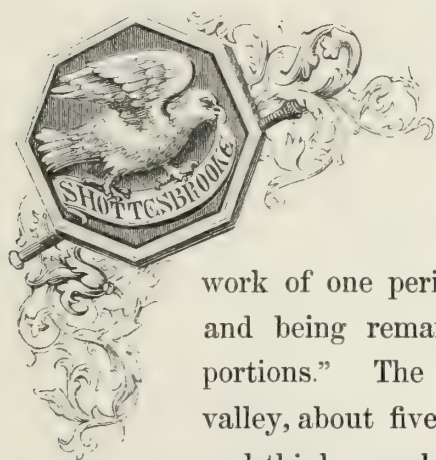
Published by Chapman & Hall, London, July 1st 1844

From a Drawing by J. D. Harding

SHOTTESBROOKE CHURCH, BERKSHIRE

SHOTTESBROOKE CHURCH,

BERKSHIRE.



CHURCH is justly classed among the most interesting Ecclesiastical Edifices in England. According to a recent writer (in the *Gentleman's Magazine*) "for symmetry and beauty it has few equals; the plan is harmonious, the architecture chaste and elegant." It is, indeed, regarded as a "perfect model"—the entire work of one period, possessing the advantage of an ascertained date, and being remarkable for uniformity of design, "even to the minor portions." The situation is highly picturesque: it stands in a small valley, about five miles south-west of Maidenhead, in a comparatively low and thinly-populated neighbourhood, surrounded by magnificently grown trees. It is the very ideal of a village Church, for, although in its vicinity there exist the venerable remains of some time-honoured structures, and one mansion of some note immediately adjoins it, the simple Edifice is so enclosed by foliage, as to appear utterly secluded from the world—a becoming place of rest, where

"The rude forefathers of the hamlet sleep;"

and where their descendants worship God, far removed from the stir and turmoil of life around them. It is dedicated to St. John the Baptist; the living is a Rectory not in charge, erected in 1774, to the Vicarage of White Waltham in the Archdeaconry of Berks, and diocese of Salisbury.

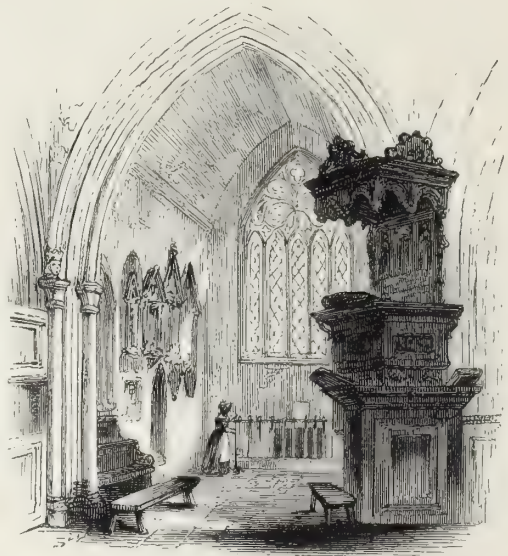
The Manor of Shottesbrooke was anciently held by a singular species of grand serjeantry, viz., the service of providing charcoal to make the crown and other regalia for the coronation of the Sovereign; the sum of sixty shillings and ten pence being allowed for the same. It may be observed, as a circumstance which throws some light on the origin of this tenure, that the Manor then called "Sotesbrok," belonged in the time of William Rufus to Alward the goldsmith, whose father held it under King Edward the Confessor. The earliest possessors of the demesne of whom any mention is found, were a family who took their name from the village; about the beginning of the fourteenth century, it passed by marriage into the family of Vis de Lou; by whom it was sold, soon

SHOTTESBROOKE CHURCH.

afterwards, to Sir William Tressell, of Cubblesdon, in Staffordshire. A sole daughter of one of his descendants married John Vere Earl of Oxford, who dissipated her wealth, and disposed of Shottesbrooke to Thomas Noke, from whom it passed into the family of Powle; from them it came into the hands of the Cherrys, by whose representatives it was sold, in 1713, to an ancestor of the present proprietors, the Vansittarts. Such is a brief history of the several changes to which the ancient Manor has been subjected, for nearly six hundred years.

In 1337, soon after it became the property of Sir William Tressell, he founded here a small Religious House, consisting of a College and Chantry dedicated to St. John the Baptist, for a warden and five priests; this College he endowed with the Church of Shottesbrooke. But not long afterwards, having sustained grievous injuries by fire, it was deserted by the whole of the establishment, "except John Bradford, the warden;" in consequence of which, licence was had (in 1380) to appropriate to it the Church of Battlesden. The result was a considerable accession of revenue; and it continued to flourish until "the Dissolution." It is certain that the Church sustained no injury when the College was partially destroyed by fire; inasmuch as it is now in nearly "the same state in which it came out of the hands of the Founder;" and its escape is further evidenced by the fact that growing beside it is a yew of very venerable antiquity, which measures in girth upwards of twenty feet; planted, no doubt, when the Edifice was erected, four hundred years ago.

The plan is cruciform; consisting of a nave flanked by two uniform porches, a transept and chancel; with a central tower and spire. The spire is remarkably light and elegant, octangular, rising within the battlement of a tower, of exceedingly graceful proportions.* The building is in the "decorated" style; but although so called, it is conspicuous rather for severe simplicity; "its distinguishing characteristics are the flowing tracery of the windows, and the small angular caps



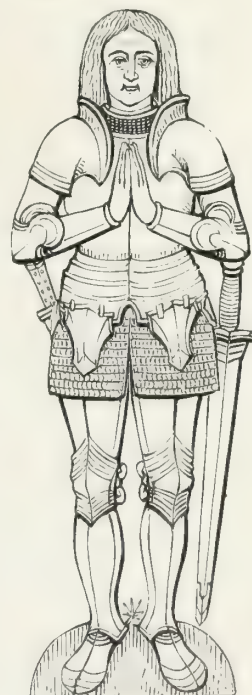
* Tradition—for we believe the "fact" rests on no better authority—connects a singular story with the completion of the spire. The architect, it is said, when placing the last stone, called for some wine or ale to drink the king's health; and as he drained the cup, he forgot the position in which he stood, stepped back, fell to the ground, and was "dashed to pieces." Upon the spot where he fell he was buried; and to commemorate the event a coffin-shaped stone was placed

over his grave, carved with the interjections O! O!—the only sounds he uttered after his fall. The stone is yet shown; and certain oval signs may still be detected. The examiner, however, will be likely to agree with the antiquary Hearne, who considered the marks to be nothing more than remaining portions of a cross. They are now nearly obliterated; in his time they were, no doubt, much more distinct.

which terminate the buttresses;" some of the latter, however, have been restored by the clumsy hands of the nearest bricklayer. The principal entrance is in the West Front; over which is a window of three lights, with quatrefoil tracery in the head of the arch; and immediately beneath it is the ancient font. The interior, although plain, is highly imposing. The venerable oak Pulpit stands out in high relief; and notwithstanding the unpicturesque effect and evil influence of an ungainly gallery, which conceals the north transept, and the pews arranged without the smallest regard to decent order, the venerable character of this structure is but partially destroyed. Its interest is sustained chiefly by the choir, which now constitutes the chancel.



Here still exist the stalls for the officiating clergy, and the piscina; the pavement is in part composed of encaustic tiles (one of which supplies us with an initial letter); the centre is occupied by a brass of large size, representing two male effigies, in a fine state of preservation, although the inscription designed to perpetuate their memories has been, unhappily, removed. The one is the effigy of a priest in vestments; the other is that of a Franklein, who wears at his girdle a short sword. The date of this brass is late in the fourteenth century.* Of two other brasses we procured copies; that to the left commemorates Margaret, daughter and heir of Sir William Tressell, the Founder, and widow of Sir Fulke Pennebrygg, who died in 1401. Of the inscription a few words only



remain. That to the right is the effigy of a gentleman, bare-headed, with straight hair. Underneath is the following inscription:—

“Here lyeth the body of Richard Gyll squyer, late sergeant of the Bakehous wth Kyng henry the vij.; and also wth Kyng henry the viij.; and bayly of the vij. hundreds of Cokam and Bran; the whiche Richard deceassed y^e vii. day of August, the yere of our Lord God M^ovi, o’ whose soule I’hu’ haue m^oty.”

Both are in the north transept, which contains also other brasses—one to a yeoman of bluff King Harry, Thomas Noke, with his three wives. The following quaint and

* We cannot avoid offering some note of praise upon the antiquarian zeal of the sexton, a blacksmith named Holloway, who has covered this valuable relic with a net-work of iron, so as to preserve it from further injury. Moreover, he is an

ingenious man, who supplies to the curious, “rubbings” of the brasses contained in this and neighbouring churches, taken with exceeding care and peculiar accuracy.

pithy epitaph, (penned by the lady Elizabeth, daughter of Sir Anthony Coke,) preserves the memory of his name and state:—

“Here lyeth Buried Thomas Doke, who for his great age and vertuous Lief was Reberenced of all men, and comenly called Father Doke; created Esquier by Kyng Henry the viii. He was of stature high and comly, and for his excellence in artillarie made yoman of the crowne of England; which had in his lief three wives, and by every of them some fruyte and ofsprynge, and Deceased the xxi. day of August, 1567, in the yere of his age Lxxvij. leaving behynde hym Julian, his last wief, two of his brotherne, one sister, one only sonne, and ii. daughters lyving.”

The entire north-wall of the north transept is filled by the monuments of the Founder, Sir William Tressell, and his Lady, Maud, daughter of Sir William Butler, Lord of Wemme. The two monuments are alike, in size and character; they are altar-tombs, surmounted with canopies of four arches, separated by pinnacles. In the spandrels are sixteen shields, suspended by belts from hooks. The armorial bearings, with which they were once emblazoned, are obliterated. The westernmost of these tombs encloses the dust of the Founder; in Hearne's time his remains were to be seen “through a defect in the wall,” wrapt up in lead, and his wife in leather at his feet. Near to this is a monument to the memory of Dr. William Throckmorton—the last warden of the College. His effigy is attired in a long gown, with the Doctor's hood and cap, having the hands conjoined.



These are not the only tombs of interest enclosed by these venerable walls. In the Chancel lie the remains of the learned Henry Dodwell, sometime Camden Professor of History at Oxford, an able chronologer and historian. His house stood at the north of the Church, and there was written his celebrated work, “*De Cyclis Veterum*.” In the Churchyard is buried Francis Cherry, the patron of Hearne the antiquary,—the epitaph—“*Hic jacet peccatorum maximus, 1713,*” marking his grave. The father of Hearne was the parish clerk of Shottesbrooke; and this is the birth-place of the good old antiquary's mind; here he loved to ramble and meditate upon ancient times and ancient things; and his honoured name is indissolubly linked with the venerable structure and the neighbourhood, although the “brave old orchard, with its trees in forms of crosses which in part existed when he lived, has disappeared; and all the relics he loved have vanished, leaving the Church the sole remain of the foundation of Sir William Tressell.”



Published by Chapman & Hall, London, Nov. 1. 1844

SAWSTON HALL, CAMBRIDGESHIRE

Engraved by J. W. Hayward

SAWSTON HALL,

CAMBRIDGESHIRE.



SAWSTON HALL is situated to the right of the long and straggling village of Sawston, on the high-road to Cambridge, from which it is distant about six miles. For many centuries it has been the residence of the Huddlestons, an ancient and honourable family, of the Roman Catholic faith. The mansion lies low, and is partially hidden by thickly-clustered cottages and gardens. It is a large quadrangular building, erected during the reign of Queen Mary, under circumstances which we shall presently explain. It retains much of its original character, both externally and internally; and, although it cannot boast of great architectural beauty, it may be considered as a good example of the gable-ended style of the sixteenth century. The principal entrance is by a low door-way, underneath a porch, leading into a spacious hall, paved with Kettering stone and black marble, and lighted by two windows, exhibited in the appended wood-cut, and a large bay-window on the same side.* The wainscoting has been stained to imitate walnut-wood. The walls are adorned by several finely-painted portraits. Of the rooms on the upper floor there are none that demand especial notice: two of the bed-chambers are, however, hung with faded tapestry, concealing doors that lead to remote parts of the building. The antique damask bed-furniture and quilted coverlets are relics of ages long passed away. The Gallery, hung with old family portraits, extends nearly the whole depth of the mansion—being upwards of one hundred feet long by about eighteen wide, with oak



* The windows formerly contained some rare specimens of painted glass, which the late proprietor permitted a clerical friend to abstract for the purpose of decorating a neighbouring church.

SAWSTON HALL.

panels to the ceiling. A door-way in the court-yard conducts to a neat chapel, containing a window of stained glass, and an altar of fine Egyptian marble, inlaid with lapis lazuli. The venerable edifice derives its principal attraction from its associations with the olden time: it is impossible to wander through its now nearly deserted apartments, without reading a solemn and impressive passage from history. Its great characteristic is solitude. The present occupant—a bachelor of venerable years—is almost the last of a distinguished and honourable race, leading a secluded life in the house consecrated by a long line of noble ancestors. Though dwelling apart from the business and turmoil of life, secluded alike from the toils and anxieties of the world, where



“ Silence pervades the halls of revelry ; ”

there are, nevertheless, many who can testify to the active benevolence of his nature, to his worthily representing the virtues of generations of great and good men ; and that when he dies “ his works will follow him.”

In supplying some details of the family history, we avail ourselves of the genealogical roll, which the courtesy of the venerable representative permitted us to inspect. We copy the superscription: the document itself is upwards of eighteen feet long, and contains a multitude of names

“ Writ in the annals of their country’s fame.”

“ This Pedegree, Genealogy, or liniall Descent of the Ayntient and Rightworthey Famylie of Hodlestone of Salstone, in the Countey of Cambridg, and of Hodlestone, Lords of Milham, in the Countey of Cumberlande, and of divers other Manners and Lordshipps, shewing theire Matches and Aliances with many Princely, and Honorable, and Right Noble famyleyes, faithfulley and carefulley Drawne and Collected out of the Publick Recordes of this Kingdom, Ayntient deedes and evidences, bookes of Arms, and other venerable Prooves, by John Taylor, at the Lute, in fleetstreet, Anno 1641.”

The pedigree on the maternal side begins with Henry I., continues through the various monarchs who filled the throne of England down to Edward III. and John of Gaunt, whose sole daughter, Joane, became the wife of Ralph Neville, Earl of Westmoreland, by whom she had a son, Richard, married to Alice, daughter and heir of Thomas Montague, Earl of Salisbury ; at whose death, in 1428, the earldom became extinct, but was afterwards revived in the person of the aforesaid Richard, from

whom descended Joane (wife of William Fitz-Allan, eighth Earl of Arundel), Richard Earl of Warwick, the "King-maker," and John Marquis of Montagu, slain with his brother at the battle of Barnet. This last married Isabella, daughter and heiress of Sir Edmond Inglethorpe, Knt., by whom he had five daughters, coheiresses, of whom one, Isabella, was the wife of Sir William Hodleston, Knt., of Salston, in the county of Cambridge; to him the estate descended in right of his wife. The deed of conveyance, dated 17th Henry VII., is in the possession of Mr. Huddleston.

On the paternal side, the list commences with Nigell de Hodleston, settled in Cumberland at the time of Henry I., which Nigell, surnamed Propositus (provost or warden), "gave to the Abbey of Selby two carrucates of land and a half in Millum, and parte of his tythe in Hodleston, with the socage, &c." About the same period mention is made of Godard de Millum, who gave to the Abbey of St. Mary of Furney's certain lands "for the safety of his soul, and of all his ancestors." Sir Adam de Hodleston sat in Parliament as Knight of the Shire, in the third of Edward II., and afterwards became connected by marriage with Miles de Stapleton de Bedell, of the county of York. Millum Castle was fortified and embattled, in 1335, by Sir John de Hodleston; and a Richard de Hodleston was a man-at-arms at the battle of Agincourt, in the retinue of Sir William de Harington, Knight of the Garter. He was knighted after the engagement, by the king.

From an intermarriage among the descendants of Nigell and Goddard, sprang the above-mentioned Sir William Hodleston, whose grandson, John,* (afterwards knighted by Mary), was united to Bridgett, daughter of Robert Cotton, of Landwade, or Lanwood, ancestor of the present Sir Vincent Cotton; for him, or by him, Sawston Hall, as it now stands, was erected.

The circumstances connected with the building of Sawston Hall are akin to Romance. The popular tradition is, that it was erected at the cost of Queen Mary, who, when a fugitive from her enemies, after the death of Edward VI., found shelter in the ancient house of the Huddlestons. Her pursuers reached the Hall within a very short time after she had quitted it; and in their rage of disappointment at losing their prey, burnt to the ground the mansion that had harboured her. She is said to have witnessed the conflagration from a distant hill; and to have exclaimed, "Let the house burn; I will build Huddleston a better."

"She kept her word:" writes a modern historian. "Sawston Hall was built by her order, and at her cost." Unfortunately, however, there exists evidence that

* Fuller states that Sir John Huddleston "was highly honoured by Queen Mary, and deservedly. Such was the trust reposed in him, that when Jane Grey was proclaimed Queen, she came privately to him at Sawston, and rid thence behind his servant, the better to disguise herself from discovery,

to Framlingham. She afterwards made him, as I have heard, her Privy Councillor; and besides other great boons, bestowed the bigger part of Cambridge Castle, then in ruins, upon him, with the stone whereof he built his fair house in this county."

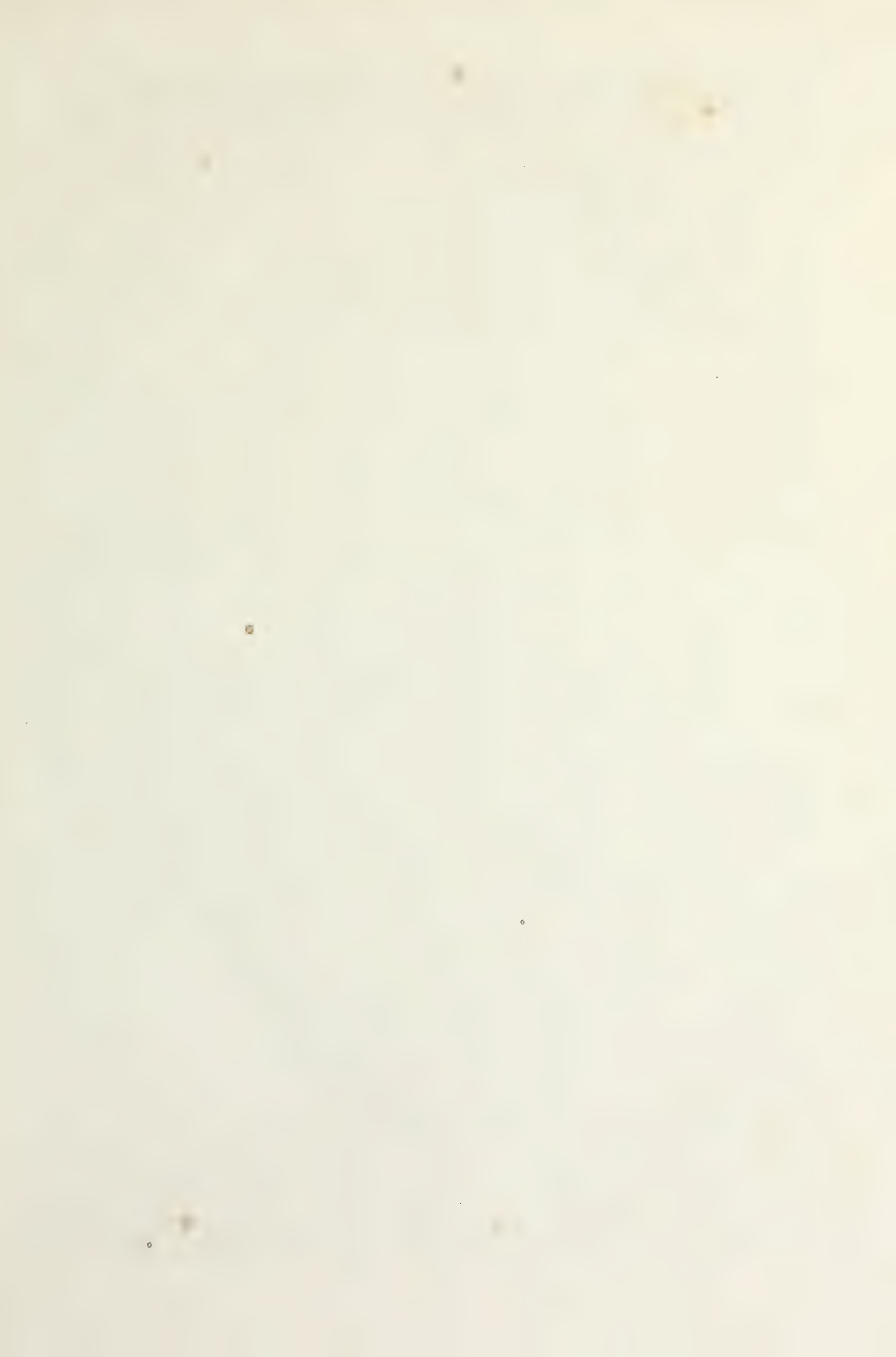
the Queen forgot her promise, if she ever made it, to her preserver. It is believed, indeed, that "she gave the stone from Cambridge Castle to rebuild the House," but it is certain that, at least, it was unfinished many years after Mary's death, although commenced during her lifetime. In the court-yard are two stones, which record the dates—probably of the commencement and termination of the building. Upon one are the initials, J. H., and the date 1557; on the other, those of E. H., (Edmund, son of Sir John,) with the date 1584.

The village of Sawston stands in the hundred of Whittlesford, and deanery of Camps. There are four manors in this parish—Pyrotts, Dernford, Dale, and Huntington—all now the property of Mr. Huddleston. The manor of Pyrotts continued until the year 1329 in the immediate descendants of Pirotus, who held it under Eudo Fitzherbert, Steward of the Household to William the Conqueror. Sir Edmund de la Pole died, seised of this manor and Dernford, in 1419. Mr. Huddleston's ancestor came into possession of them—which had descended from the De la Poles through the Ingeldesthorps to the noble family of Neville—by his marriage with the daughter of the Marquis Montagu. The manors of Dale and Huntington were purchased by Sir Edmund Huddleston before the year 1580; the manor of Dale, or Le Dale, had been in the Saliston, or Sawston, family, who held it under the manor of Pyrotts by the service of finding an armed soldier whenever the owner of that manor should attend the King to the wars. Near the entrance to the park, there formerly stood an ancient cross, the shaft and pedestal of which alone remain. It forms the subject of our initial letter.

The church of Sawston, which abuts on the park, appears to have been built about the thirteenth century; like most of the churches of Cambridgeshire, it possesses a fine open porch. Sir John Huddleston, who spent the greater part of his fortune in the service of Philip of Spain after Mary's death, lies buried in the chancel here. The following inscription is engraved on a brass plate placed on the tomb, represented in the annexed woodcut.



"Here lyeth entombed the bodye of Sr John Huddleston, Knighte, vice-chamberlayne unto Kinge Phylipe, and captaine of his garde; and one of Queen Marye's most honorable pryvie Councell, who died y^e fourthe day of Novembr, in the ycare of our Lorde God 1557."





BRERETON HALL,

CESHIRE.



BRERETON.—This Mansion, designated by Webb “the stately House of Brereton,” with which the name of Elizabeth, our maiden Queen, is much associated, stands in a beautiful green vale, fertilized by the little river Croco. It is within five miles of Congleton, and three of Sandbach. The plain of Cheshire displays great richness and exuberance in this neighbourhood; and although “evil times” have fallen upon the ancient demesne of Brereton—the park having been stripped of its old familiar trees—it has recently resumed a character of graceful serenity and luxuriance.

Brereton Hall has a western aspect, and looks across the pleasant valley, along which the little stream before mentioned pursues its course, in a direction parallel to the front of the House. In form the plan of the original building somewhat resembled the letter E, consisting of a long front, graced by two octagonal turrets, and two wings, having the gables slightly advancing on the front, but receding backwards a considerable distance. Behind the two stories of apartments above the basement, which were only one room in depth, ran a long corridor, on each floor, communicating with the wings. Amongst the various mutations which time and an attention to convenience and comfort has brought with it to the Hall, a geometrical staircase has been made in the back wall of the corridor, and a large block of offices has been built between the receding wings behind.

Camden, speaking of Brereton, tell us that Sir William Brereton “added much credit and honour to the place by a magnificent and sumptuous house that he had there built.” The building is of brick, quoined with stone. That Queen Elizabeth laid the first stone of this house, and visited it, at a subsequent period, when hospitality presided in its halls, we have not only the authority of unquestioned tradition, but also that of numerous memorials scattered on its walls. The central portion of its exterior seems to have been especially devoted to ornament, and also to defence. On each side of the door-way, there rises from the ground an octagonal tower or turret, projecting

by five of its panes from the wall, and formerly ascending above the building, to terminate in a dome, but now surmounted by a low stone battlement. Immediately over the centre of the door-way the sculptures begin by the shield of the Brereton Arms, bearing two bars sable, being suspended on an ermine mantle, from a helmet supporting the crest—the head of a muzzled bear;—below which is the date 1586. In the spandrels of the elliptical arch of this entrance the arms are repeated with different quarterings, a rose being superadded on each side. We next come to a division, reaching quite across the central part of the front, from the outer side of one turret to that of the other, which is richly adorned. In the first place, it is divided into a number of compartments by a series of short carved pilasters, doubled at every angle of the turrets. Square sculptured stones occupy some of the compartments thus formed. In the middle, however—the place of honour—are the arms of Queen Elizabeth, with the garter, bearing the motto, the crest and supporters, on a tablet of good dimensions. On one side of these is a large rose, on the other a portcullis, both crowned, and both also surmounted by the letters E. R. This ornamental stage of pilasters and sculptures, with the heraldic insignia, is repeated above the square-headed windows, the royal arms again occupying the centre. Each turret has a chalice in high relief on its front pane, below the battlements. But, besides these decorations, so distinctive of the taste of the age in which it was erected, this “stately house of Brereton” bears, in this part, and especially on the different faces of the turrets, and near their tops, to command various angles, as well as different distances, another interesting indication of the days of “good Queen Bess,” happily now grown so unfamiliar to our view. We allude to the numerous large portholes which still frown over the peaceful vale. Above the rise of the roof the turrets are conjoined by a closed gallery, occupied by borders and other decorative sculptures, and supported by a depressed arch of some magnitude. The embattled parapet is continued from the turret on each side, along the front of the house to the gables of the wings, being in the place of an open balustrade, which formerly rose here. Each end of the house is furnished with a large bay, both at the front and the side, which are occupied by windows, and surmounted by a pediment containing sculptured ornaments. The effect of this entire front, over which the gray tint of the masonry prevails, being rich in its antique decorations, is solemn and imposing. Yet it excites, rather than satisfies our curiosity.

On ascending the flight of steps in the entrance-hall, we immediately perceive that modern alterations have greatly effaced the impression of former days with which we had expected to have been greeted. There still remain, however, many notable traces left behind. In a good apartment, opening into the corridor, on the left, is a richly sculptured Chimney-piece, which has been removed from a lodging above, called Queen Elizabeth’s Room. On a panel over the fire-place, bordered with carving, the Brereton

Arms were formerly emblazoned in inlaid wood of different colours, upon their ermine mantle, which gave rise to the appellation of Queen Elizabeth's Fan. The original panel is still in the house, though much dilapidated; but the heraldic achievements have been reproduced by the hands of the painter. The Drawing-room in the south wing has a fine bay window, and retains the old oak wainscoting. The ornamental Chimney-piece in this room is divided by pilasters into three panels, having carved borders, and containing the Brereton Arms. But the chief apartment of the House is in this wing—the spacious and magnificent Dining-room. This noble apartment is rich in the usual armorial decorations. Over the massive architectural Mantel-piece of the period, the pilasters of which reach from the floor to the ceiling, the arms of Queen Elizabeth are fully displayed; the supporters being the golden lion and the red dragon, the latter the cognizance of the Tudor family. The letters E. R. occupy the sides of the royal crest, whilst the words *Vivat Regina*, and the date, 1585, occur below. The family crest and motto, "*Opitulante Deo*," are not omitted. Indeed the armorial bearings richly emblazoned, with various quarterings, are repeated again in the window in stained glass. Around the entire circuit of the room, except over the fire-place, where the vacancy is filled up by a scroll and figures supporting a celestial globe, immediately below the ceiling, there runs a curious series of heraldic achievements in carved oak, now emblazoned afresh. They represent crowns and shields bearing the arms of forty-three different states and principalities; to each of which is attached a scroll, with the name of the King or Emperor in Latin. In the windings of every one of these scrolls there is placed a large white, and also a red rose. The shield of the King of Jerusalem (REX HIERUSALEM) bears an ornamented cross, and his crown is a crown of thorns. It might be difficult to divine the meaning of this display of escutcheons and names. If they were intended to represent the allies of the Queen, or those of her family, allegory seems to have been intimately mingled in the device, from the celestial globe above her head, glittering with golden stars on cerulean blue, to all the subsidiary parts.

Queen Elizabeth's room is a good-sized square apartment immediately over the entrance-hall; formerly panelled round the lower part of the walls, but now presenting no evidence of its former high destiny. Other bed-rooms, however, retain their ancient ornamental chimney-pieces, in alabaster and stone, supported and divided by odd-looking pilasters in the Elizabethan style. The oft-repeated Arms of Brereton, painted and sculptured, occur again and again. In a room south of the entrance they are given with supporters, viz., dexter, a greyhound, sinister, a muzzled bear; and each of the panels at the sides bears a coronet, from which is suspended a medal containing a flourished cipher of the name, *W. Brereton*. In this part of the building some of the old oak floorings remain. A bed-room in the north wing has an alabaster chimney-piece, with the date 1633 on it. In a room in the south wing, formerly

BRERETON HALL.

the drawing-room, there is an oaken wreath with acorns round the family crest, finely executed in a close-grained stone. A portion of the ancient oaken staircase, leading from the grand dining-room below to this apartment, is still preserved. The landing of this staircase is curious, as exhibiting the former state of the house unchanged. Around the top of the walls, below the ceiling, is painted a long series of escutcheons bearing the arms of various Cheshire families, with the name on a label attached to each. And the window is occupied in its upper part by six compartments, containing the heraldic devices of the five following families, whose names and the dates are inscribed below, (the sixth is vacant,) viz.,—

LEIGH OF BOOTHES.
MANWARINGE OF CROERTON.
TROWTEBEKE, 1577.
CORBET DE LEGH.
RADELIFFE, 1577.

Brereton occurs in the Survey—when it formed part of the territorial possessions of Gilbert de Venables, Baron of Kinderton. A family, which assumed the local name, had a grant of it as early as the reign of William Rufus. This is the parent stock of the very widely-spreading family of Brereton; and they are to be traced here to about the year 1200. Sir William Brereton, 13th in descent from the founder, was engaged in the wars in Ireland. In 1534, with his son John, he was inshored at Howth with 250 soldiers, well appointed. In the same year he went to summon the strongly fortified castle of Maynooth, which he took by storm, running up “the highest turret of the castle, and advancing his standard on the top thereof, notifieng to the Deputie that the fort was woone.” Another Sir William built this stately mansion, and entertained his royal guest within its halls. In 1624 Sir William Brereton was created Lord Brereton of Leighlin in Ireland, on the death of Francis Lord Brereton. In the wars between Charles I. and the Parliament, another Sir William of this family, but not of Brereton Hall, the famous parliamentarian general, took a very conspicuous part. So early as August, 1642, he began to beat up for recruits, and in the severe contest of the following years, attended by such various fortune, he many times commanded in this county. In June 1644, he received the appointment of Major-General of Cheshire from the Parliament; and ultimately took the strong fortress of Beeston Castle, and the city of Chester itself, by siege; which put an end to the war in this county. Lord Brereton, of Brereton Hall, however, who had espoused the cause of the King, fled before his nephew the parliamentarian general, to Biddulph Hall, in Staffordshire, whither Sir William pursued him, and took him prisoner.*

* A singular tradition, alluded to by Camden, has long prevailed, that previously to the death of a heir of the house of Brereton, trunks of trees were observed to rise from the bottom of the lake of the neighbouring *Bog Mere*, and to float for several days. One historian of Cheshire, sensible of the credulity of the great antiquary, would resolve the pleasant dream of olden fancy by the laws of modern statics.

BRERETON HALL.

In 1722 the male line of the family became extinct by the death of Lord Brereton. The Hall and estates subsequently passed, through female inheritance, to A. Bracebridge, Esq.* In 1817, to satisfy certain claims upon it, the estate was dismembered by Act of Parliament; and, after being many years uninhabited, Brereton Hall was purchased by the present proprietor, John Howard, Esq.

The Church, now a rectory, and dedicated to St. Oswald, is within a stone's throw of the Hall. It is a plain building, in the perpendicular style, encompassed with trees; amongst which are one or two venerable yews, standing in the church-yard itself. The original chapel was built in the reign of Richard Cœur-de-Lion; but of this ancient structure it is doubtful whether any traces remain in the present building. One of the large windows on the north side of the chancel was formerly filled with stained glass. The subject contained four figures, representing the persons who slew Thomas à Becket, and a fifth, supposed to be



Henry II. By an instrument yet extant, it appears to have been portrayed by order of Sir William Brereton in 1608. Perhaps the object of most interest in this church at present is the armour which is ascribed to Lord Brereton. The harness is suspended

from the north wall of the chancel. The shirt to which the rings have been attached (see our initial letter) remains, but they have dropped off. It is surmounted by his helmet, bearing the family crest. Below these hang the gauntlets and spurs; and above the whole a banner has waved, now presenting only its bare staff. Attached to the wall, on the same side of the chancel, is a monumental tablet with a Latin inscription, to the effect,—that this church being in ancient times a donative chapel in Astbury parish, the ancestors of Sir William Brereton, Baron of Malpas, who erected this monument in 1618, were buried in the church-yard of Astbury.



* Brereton is the "Bracebridge Hall" of Washington Irving.

BRERETON HALL.

Accordingly, in this latter place, on the north side of the church, we find some curious ancient monuments. A fine canopied tomb, in the decorated style, open at both sides, covers two stone effigies, of a knight armed cap-à-pie, with his feet resting on a lion, holding a heater-shaped shield on his left arm ; and his lady, with her hands conjoined on her breast, her feet resting on a dog. Within the arch of the canopy is the following inscription, surmounted by the arms of Brereton :—

“HIC JACENT RADULPHUS BRERETON MILES; ET DOMINA ADA, UXOR SUA, UNA FILIARUM
DAVIDIS COMITIS NUNTINGDONIS.”

On the left side of this beautiful monument is placed a stone coffin with effigy in flowing robes, a coif, and a beard, in form resembling that of some of the Egyptian deities, being wider as it descends. The head rests on a pillow ; the hands are joined in the attitude of prayer ; and the feet are placed on an animal, resembling a dog. On the right side of the canopied tomb is another coffin and effigy of a knight in armour, of apparently the latter part of the fourteenth century. The heater-shaped shield has traces of heraldic bearings, seemingly the two bars of the Breretons. This figure has been richly harnessed. The head has been covered by the conical-topped helmet, with the chain camail falling from it over the neck ; but some modern stone-cutter has done his utmost to transform these military habiliments into an old-fashioned wig.

Cheshire abounds in ancient Halls ; and a very large number of them having received but little injury from time, or the more evil influence of “renovators” and “improvers,” continue in a comparatively primitive state. Several still remain to the descendants of worthies by whom they were erected ; unhappily, Brereton is not one of these ; but we trust it is in safe hands, and that it is destined to sustain no farther insult or injury from convenience or caprice.





In Litho cut by J D Harding.

Published by Chapman & Hall, London, Sep 1st 1844

MORETON HALL, CHESHIRE.

from a Sketch by Henry L. Pratt

MORETON HALL,

CHESHIRE.



SUBJECT of our present delineation—MORETON HALL, is situated amidst the sandy plain of Cheshire, on the Staffordshire border of the county. Its eastern aspect is bounded by that range of hills which extends from Scotland southwards into the centre of England, and which here presents some of its most remarkable features in the high hills called “Mow Cop” and “Cloud,” both being upwards of 1000 feet above the sea-level. The former is surmounted by a ruined tower, and by a singular isolated rock called “The Old Man of Mow.” The latter is an abrupt and dome-shaped termination

of a portion of the range to the northward. From the Hall, these hills present objects of interest not devoid of richness, as on this side they are clothed with the dark verdure of the Scotch fir. Moreton Hall—or, “Little Moreton Hall,” as it has been denominated to distinguish it from the residence of the Bellots in the immediate neighbourhood, seated on the plain below—is an ancient timbered house, partly embosomed in trees, but attracting the eye from a distance by the interrupted outline of its numerous roofs, its strange columnar chimneys,—in form resembling rows of prismatic crystals, some of them being rendered more picturesque by the o’er-covering ivy,—and its black beams and diaper-like patterns distinctly traced on the white ground of the intervening plaster. On a nearer approach we discover the house to be encompassed by a narrow moat, beyond which, and at its south-western corner, is a small conical mound, prettily surmounted by a sycamore tree. The house is approached from the south over a stone arch of antique form, and bearing the Moreton arms on either side. The square Portal, with a sun-dial over it, is adorned with some bold carvings of foliage in oak on the top and sides. These are repeated on the inner opening at the entrance into the Court; each door-post here being crowned by a



MORETON HALL.

halbert-bearer in high relief. Over this portal is a lofty range of building, consisting of a number of small wainscotted rooms, and an oaken staircase, which ascends to the long room or gallery, 68 feet in length, running over the top of the whole. This room is lighted from the south by a window its entire length. Like all the other apartments, its walls are lined with wainscot, except the ends, where, at the upper part, are figures and tablets, bearing inscriptions, in stucco. That at the western end represents blind Fortune with her wheel, bearing this motto on the rim: "Qui modo scandit corruet statim." The inscription is:

"The wheel of Fortune,
Whose rule is ignorance."

That at the opposite extremity, Fate supporting a globe with one hand, and holding a pair of compasses in the other. The inscription:

"The speare of Destiny,
Whose rule is knowledge."

This apartment has a pitched roof, and an oaken ceiling, open to the rafters. Tradition relates that Queen Elizabeth, while on a progress through Cheshire, danced here, and that Oliver Cromwell made use of it as a council chamber during the Civil Wars.

Having passed through the portal and under the building surmounted by the long room, we enter a small Court, which is one of the most curious parts of this ancient residence. There are seven doors opening into it; the principal entrance, (that which leads into the hall,) being nearly opposite to the portal. Besides other windows, there are two large gabled bow-windows, which light the Banqueting Hall, the antique form and curious glazing of which excite immediate attention. Indeed, the glazing of most of the windows of the house is very remarkable; the panes being small, and joined by slips of lead, so as to represent many pretty patterns. Upon bands around these windows are the following inscriptions:—"God is al in al thing. This window where made by William Moreton, in the yeare of oure Lorde MDLII." "Rycharde Dale, Carpēder made theis windows, by the grace of God."*



* The Cheshire carpenters of old seem to have been not sparingly endowed with the "noble" aspiration. In an inscription on the fine carved oak ceiling of the neighbouring Church of Astbury, bearing date 1616 and 1617, in which

occurs the name of a William Moreton, we have that also of *Richard Lowndes, Carpenter*;—his work, however, is of no mean desert.

MORETON HALL.

One of the entrances from the court, on the right, leads into a small chapel, which, by the lapse of time and disuse, has lost much of its sacred character. Almost the only indication of its former purpose is a series of tablets suspended on the walls and bearing inscribed on them, in old English characters, numerous texts of Scripture.

The principal entrance leading into the house is closed by an antique oaken door, having a small wicket in it fastened with a ponderous bolt. This door is rendered still more impregnable by many a coat of whitewash. On passing through it we are ushered into a large wainscotted apartment, having seats attached to the wainscot all round,—the ancient Banquetting Hall. In it we observed a fine old long table of oak. This apartment is lighted by the large windows already described, which contain, like some other windows of the house, small portions of stained glass, consisting of the Moreton and other arms. An inner door in the wainscot leads from the Banquetting Hall into the family apartment, which likewise looks into the court. This room has an ornamented chimney-piece, which is surmounted by arms in stucco, bearing the motto “Honi soit qui mal y pense,” and a large A on each side.

Many of the rooms have floors made of plaster. The fastenings of some of the doors of the upper rooms are curious; they consist of a large iron ring standing out from the middle of the door, through which is passed a bar of wood. This reaches across, and rests on the jambs on either side; a very secure mode of fastening to those who happen to be on the right side.

In the fine old parish church of Astbury, within two miles of Moreton Hall, there is a side chapel, at the east end of the north aisle, of great antiquity, divided between the two manorial proprietors of Little Moreton-cum-Rode. In the east window, which formerly contained some splendid stained glass, there now only remains the arms of one of the Blundevilles, the famous Earls of Chester. The three wide steps which led to the altar, a piscina, on one side, and a closet for relics, on the other, are almost the only remnants of its ancient purposes. At the Moreton end of this side chapel there are three large plain marble slabs over altar tombs, bearing the following inscriptions:—

DAME MARY JONES,
died the 19th of April, 1743,
• aged 85.

SIR WILLIAM MORETON, KNT.,
Recorder of the City of London,
died the 14th of March, 1763,
aged 67.

DAME JANE MORETON,
died the 10th of Feb., 1758.
aged 61.

There is a fine oaken cabinet in Moreton Hall, which, from the labels in old law-hand, has most likely belonged to the above-named Sir William Moreton.

The house belongs to a lady of the Moreton family,—in whose possession it is said to have remained since the 13th century. An adjacent meadow was formerly the mill-pool of the Hall. In front of the house there formerly stood the steps of an old cross, which have been removed. It is probable that they now surround the cross

MORETON HALL.

piled up in the garden, and upon which is placed an old sun-dial. Of this cross, or rather, the remains, Mr. Pratt (the artist to whom we are indebted for the illustrations of this subject) made a drawing, which forms our initial letter.

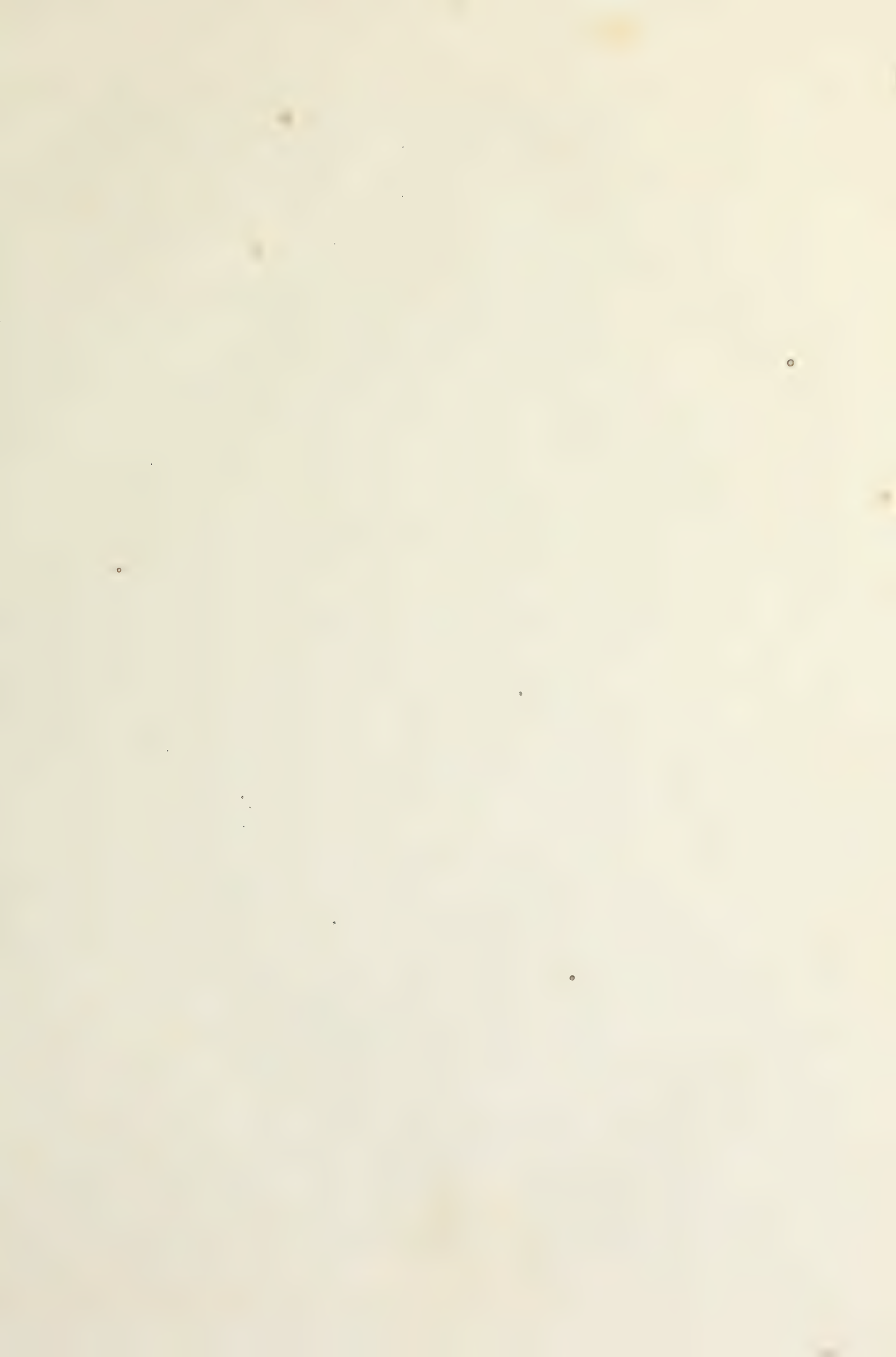
Odd Rode, or Little Moreton-cum-Rode, are noticed as two manors in "The Survey," and were subsequently granted to Hugh de Mara and Wm. Fitz Nigel. They are described in Domesday, as having inclosures for taking wild deer, and an aerie for hawks. The present divisions of the township are distinguished by the names of Little Moreton and Rode. A branch of the Grahams of Lostock settled in Little Moreton early in the thirteenth century, the third of whom assumed the name of Moreton, and his descendants in the male line continued till the death of Sir W. Moreton in 1763, when his nephew, the Rev. Richard Taylor, took the local name.

In the 12th Henry VIII. Sir W. Brereton made an award between Mr. Wm. Moreton and Mr. Thos. Rode, of Rode, in a dispute "which should sit highest in the church, and foremost go in procession:" when he very judiciously awarded between these two sticklers for precedence "That whither of the said gentylmen may dispende in landes by title of enheritaunce 10 marks or above more than the other, that he shall have the pre-eminence in sitting in the church, and in goeing in procession, with all other lyke causes in that behalf."

We fear we must ascribe the rumoured subterranean passages of Moreton Hall, running under the moat to chambers hid in the mound, to no higher authority than that wild fancy which thus gilds, to its own delight, antique and curious buildings in all parts of our country—that native spirit of poetry,—

" One with our feelings and our powers,
And rather part of us, than ours,"

without a sprinkling of which, this world in all its teeming beauty might be too much of a dull reality.





Engraved by Chapman & Hall London May 1st 1844

NAWORTH CASTLE, CUMBERLAND

N A W O R T H,

CUMBERLAND.



AWORTH is one of the few remaining Castles of the Border rescued from the grasp of Time by the noble descendants of its ancient lords. It is the property of the Earl of Carlisle—the representative of “centuries of Howards”—who, according to Sir Walter Scott, “deserves high praise for the attention bestowed in maintaining the curious and venerable pile in its former state.” While, however, his Lordship has taken especial care to arrest the progress of Time over the old walls, he has been wisely cautious to prevent “repairs” from being unseemly patches upon the honoured face of “hore antiquitie.” Its condition is sufficiently dilapidated to carry instant conviction of its age; but nothing out of keeping with the solemn dignity derived from the weight of years is permitted to appear. To its early and existing condition his Lordship has himself made happy reference, in some descriptive lines to this—the famous stronghold of generations of his ancestry:

“O Naworth ! monument of rudest times,
When Science slept entombed, and o’er the waste,
The heath-grown crag, and quivering moss, of old
Stalk’d unremitted war !

* * * * *

If now the peasant, scar’d no more at eve
By distant beacons, and compelled to house
His trembling flocks, his children and his all,
Beneath his craggy roof, securely sleeps ;
Yet all around thee is not changed ; thy towers,
UNMODERNISED BY TASTELESS ART, remain
Still unsubdued by Time.”

The Castle stands on “a pleasant eminence” at the head of the Vale of Lanercost, or St. Mary’s Holme, and not far from the beautiful and picturesque ruins of Lanercost

Priory, which cover the dust of the ancient Lords of Naworth,* and many other gallant chieftains who formerly held sway over the wild Border.

The approach to it is peculiarly striking. "The front is strengthened by a curtain wall, and a gateway embrasured, and the corners of the chief building on this side by lofty square towers." On the north, it impends over the river Irthing, at a great height; the banks shagged with wood. "The whole house," says Pennant,* "is a true specimen of ancient inconvenience, of magnificence and littleness; the rooms numerous, accessible by sixteen staircases, with most frequent and sudden ascents and descents into the bargain; besides a long narrow gallery." "The idea of a comfortable dwelling," according to a more recent writer, "was, indeed, entirely excluded; the whole internal contrivance seeming only calculated to keep an enemy out, or elude his vigilance should he happen to get in; its hiding-holes are numerous; but it seems probable that many of its close recesses are even now unknown."

We have no certain information as to the period of its erection. Tradition reports it to have been built by the Dacres; but "by which of them has not been ascertained." The earliest mention of it occurs in the reign of Edward the Third, when "Ranulphus Dacre, who had married the heiress of the Multons, obtained a license to fortify and convert his mansion here into a castle." In the family of the Dacres it continued until the year 1569, when, by the death of the last heir-male of the family, it passed to the Howards—by the marriage of William Howard, third son of Thomas Duke of Norfolk, with the Lady Elizabeth, sister of the last Lord Dacre.† When visited by Camden, in 1607, it was under repair; according to Bishop Gibson, it was "again repaired and made fit for the reception of a family by the Right Hon. Charles Howard, great-grandson to

* The following inscription upon the tomb of one of them was "formerly in the Church:"—

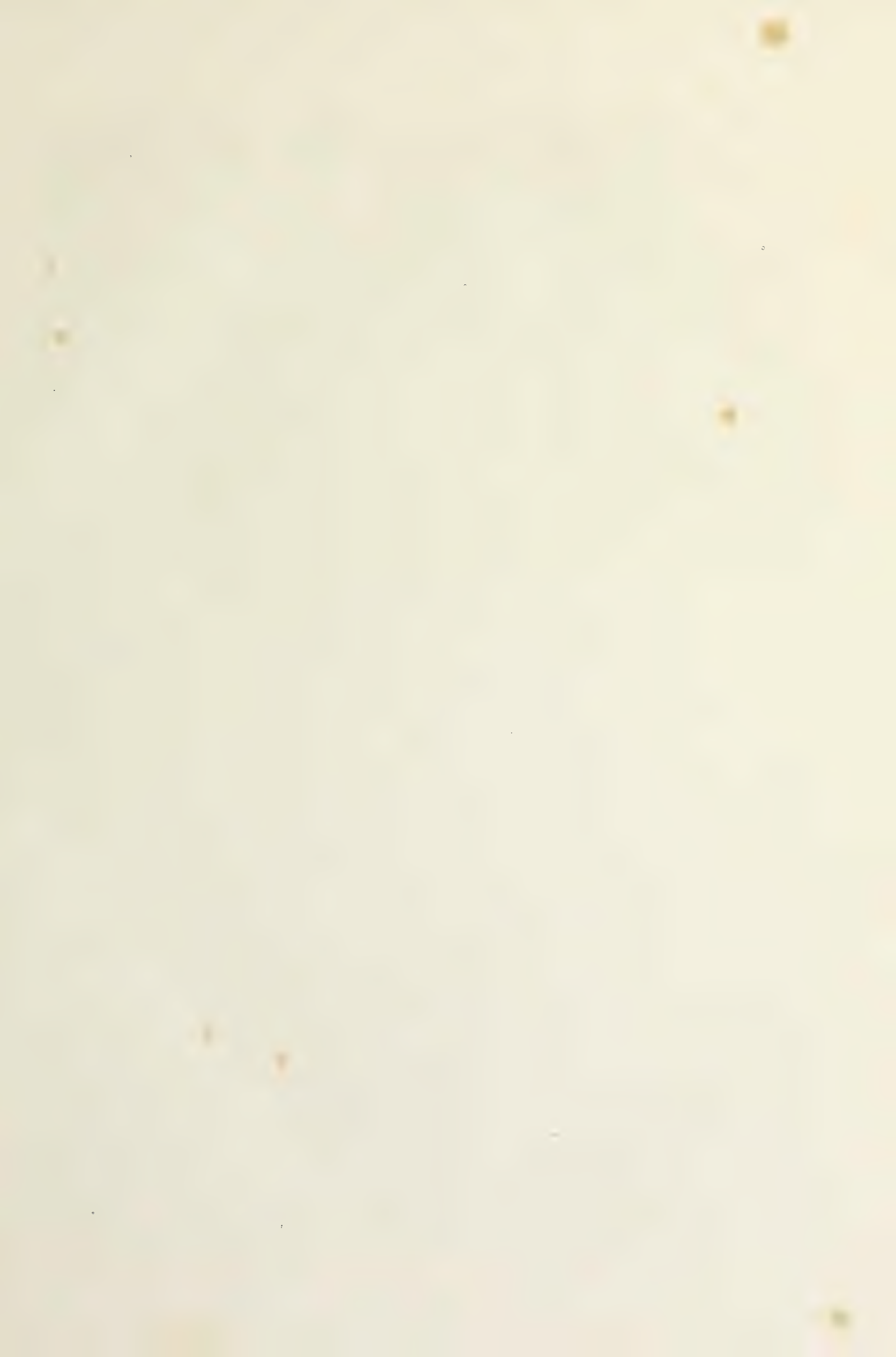
"Sir Rowland Vaux that sometime was the Lord of Triermaine,
Is dead, his body clad in lead, and ligs law under this stane;
Evin as we, evin so was he, on earth a levan man;
Evin as he, evin so maun we, for all the craft we can."

"According to the tablet in the church (we quote from the 'Border Antiquities' of Sir Walter Scott), this was a monastery of St. Augustine, and founded in 1116; but no mention of it in the records occurs earlier than the 16th of Henry II., 1169. Its endowments consisted of all the lands lying between Picts' Wall and Irthing, and also between Burgh and Poltross, and several other valuable possessions. Bernard, Bishop of Carlisle, dedicated the church to Mary Magdalen. * * * * Edward I. granted to the Prior and Convent the advowson of two churches in his patronage, because the Priory had been burnt and the lands ravaged by an incursion of the Scots. He wrote an epistle to the Pope, expressly to obtain his sanction to this grant, which was not withheld. Many other liberal donations were made to this monastery, and some of them exhibited the peculiar character of the times—such as the

tithes of venison, and the skins of deer and foxes; tithe of the mulcture of a mill, pasture for milking and sheep, the bark of trees, a well or spring, and sundry villeins their issue and goods."

† The sad death of this "last Lord Dacre" is thus recorded by Stow. The event occurred on the 17th of May, 1559.

"He was by a great mischaunce slayne at Thetford, in the house of Sir Richard Falmenstone, Knight, by meane of a vaunting horse of woode, standing within the same house; upon which horse, as he meant to have vaunted, and the pins of the feet being not made sure, the horse fell upon him and bruised the brains out of his head." In the January following, Leonard Dacre, Esq., of Horsley, in the county of York, second son of Lord William Dacre, of Gilsland, "choosing," according to Camden, "rather to try for the estate with his prince in war, than with his nieces at law," entered into rebellion, with a design to carry off the Queen of Scots. This object was frustrated by Mary's removal to Coventry; subsequently he seized upon Naworth and other Castles, but having been attacked and defeated by Lord Hunsdon, he fled into Flanders, where he died.





In Litho. by J D Harding

Published by Chapman & Hall London Feb 8 1844

from a Drawing by G Cattermole

NAWORTH, CUMBERLAND.

NAWORTH.

the Lord William." By its present noble owner, the Earl of Carlisle, it is, as we have intimated, preserved from farther injury at the hand of Time,—and is the occasional residence of some members of his family, who resort to it in "the sporting season."

The romantic fame of Naworth is derived from Lord William Howard—"belted Will Howard," one of the heroes of Border Minstrelsy. The commencement of his chivalrous career was the first chapter to a volume of romance. He was the third son of the fourth Duke of Norfolk, and grandson of the famous Earl of Surrey—

"Who has not heard of Surrey's fame?"

His father lost his title, his estates, and his head, on Tower Hill; and bequeathed him to the care of his elder brother, as "having nothing to feed the cormorants withal." He was married, in 1577, to the Lady Elizabeth Dacre, the ages of both together being short of eight-and-twenty. During the whole of the reign of Elizabeth, however, he and the several other members of his family were cruelly oppressed—subjected repeatedly to charges of treason, and kept in a state of poverty "very grievous to bear." On the accession of James the Second their prospects brightened. Lord William was received into special favour; and, about the year 1603, turned his attention to the repairs of his Baronial Castle of Naworth—removing thither various paintings and articles of furniture from mansions still more neglected or dilapidated. Almost immediately afterwards he made it his permanent residence, having been—probably in the year 1605—appointed to the office of the King's Lieutenant and Warden of the Marches.* The onerous and difficult duties imposed upon him he discharged, it would seem, with equal fearlessness and severity: so that, to quote from Fuller, "when in their greatest height, the moss-troopers had two fierce enemies—the laws of the land and Lord William Howard of Naworth, who sent many of them to Carlisle, that place where the officer always does his work by daylight."

Although formidable to his enemies, the Lord William was fervent and faithful to his

* To understand the full importance of this appointment it is necessary to offer some explanations of the state of the Border at that period. The accession of James VI. to the English crown, although it produced the effect of converting the two *extremities* into the *middle* of the kingdom, contributed but little to arrest the system of plunder and depredation which had existed there for centuries. The inhabitants generally, on the Scottish side, were unrestrained moss-troopers (so called from the sloughs and bogs to which they resorted), "Knowing no measure of law," says Camden, "but the length of their swords,"—men of whom Fuller quaintly writes, "they come to church as seldom as the 29th of February comes into the kalendar." According to Sir Walter Scott, "the hands of rapine were never there folded in inactivity, nor the sword of violence returned to the scabbard." The habits of these marauders, and the "interesting nature of their exploits," are

pictured in a strong light by the historian Camden. "They sally out of their own Borders in the night in troops, through unfrequented by-ways, and many intricate windings. All the daytime they refresh themselves and their horses in lurking holes they had pitched upon before, till they arrive in the dark at those places they have a design upon. As soon as they have seized upon the booty, they, in like manner, return home in the night, through blind ways, and fetching many a compass. The more skilful any captain is to pass through those wild deserts, crooked turnings, and deep precipices, in the thickest mists and darkness, his reputation is the greater, and he is looked upon as a man of an excellent head. And they are so very cunning, that they seldom have their booty taken from them, unless sometimes, when, by the help of blood-hounds following them exactly upon the track, they may chance to fall into the hands of their adversaries."

friends. His attachment to his Lady (whom he survived but a year) was “of the truest affection, esteem, and friendship;” and his love of letters, and the refined pursuits of leisure and ease, rendered him remarkable, even among the intellectual men of the period. To the courage of the soldier, “Belted Will” added the courtesy of the scholar, and, although “the Tamer of the wild Border” has been often pictured as a ferocious man-slayer, incapable of pity, history does him only justice in describing him as a model of chivalry, when chivalry was the leading characteristic of the age. He died in 1640, leaving issue by the “Lady Bessie” ten sons and five daughters—the eldest being the ancestor of the Earls of Carlisle.

This Border Castle—the Caste of “Bauld Wyllie”—remains then, as we have said, one of the least impaired and most interesting of the feudal dwellings of Ancient England. It is nearly quadrangular in form; of prodigious strength; and many indications of its early defences yet remain. The only access to it is from the south, on which side it lies low, and presents its principal front, “extending two hundred and eight feet.” Formerly (according to a MS. dated 1675), “it was surrounded by pleasant woods and gardens; ground full of fallow deer, feeding all somer time,—brave venison pasties; with great store of reed deer on the mountains, and white wild cattle, with black eares only, on the moores; and black heath-cockes, and brown more-cockes, and their pootes.”

The interior is even more primitive in character than the exterior. “The long Gallery” (which Mr. Cattermole has pictured), “extending one hundred and sixteen feet in length, is filled with many curious and interesting antiquities; among them are said to be the saddle, gloves, and belt of “Belted Will Howard.” It contains also various portraits of Members of the heroic race. The old windows are narrow and grated,

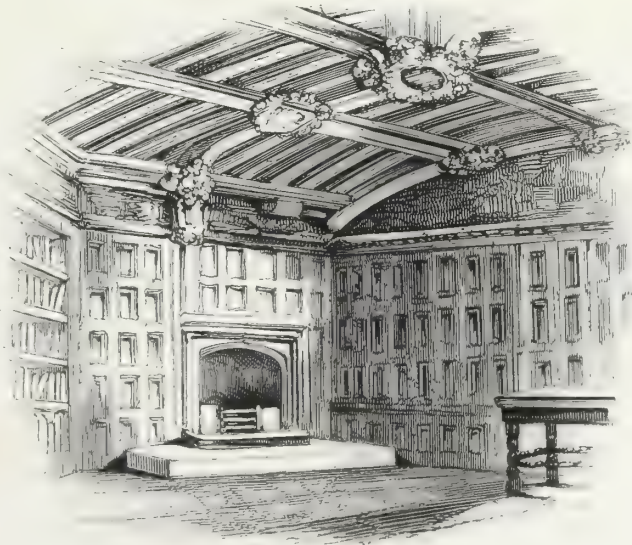
and the doors almost wholly cased with iron, moving on ponderous hinges, and with massive bolts, which ‘make a harsh and horrid clang that echoes fearfully through the winding passages.’ ‘The Great Hall,’ measuring 70 feet by 24, is lighted by a range of windows, placed high up near the ceiling, and a large oriel window at the southern end.



The ceiling is formed of wood panels in large squares, in number above one hundred, on which are painted portraits of the Saxon Kings, and the Sovereigns of

England, down to the Union of the Houses of York and Lancaster, with many other noble personages; 'they have, however, no recommendation but their antiquity.' The Minstrels' Gallery has been removed. In the Dining Hall are two portraits of the Lady of Lord William—one in her fourteenth year, just after she became a bride; the other when her years were three-score ten and three. The Chapel retains much of its original condition—a pulpit and stall of oak, and a painted window, exhibiting a Knight and Dame kneeling, being among the most remarkable objects that yet endure. The apartments of Lord William Howard are, however, those to which the chief interest is attached. They are entered at the east end of the long Gallery. The approach to them was secured by iron-bound doors, several in succession, containing numerous huge bolts, running far into the stone work. The strongest defends a narrow winding staircase, up which only one person can pass; a short dark passage leads to the bed-chamber; (pictured on the opposite page) in which the 'original furniture' is preserved.* Among the rest, the plain and simple bed on which, it is said, belted Will slept. Above the stone mantel-piece are three sculptured shields with the arms of the Dacres. Above the bed-room, reached by the narrow stone staircase referred to, are the Library and the Oratory of Lord William.

The Library, here pictured, still contains some curious MSS., with a large collection of rare old books, many of them having the autograph of Lord William. "Not a book has been added," according to Pennant, "since his days." The windows of this apartment are narrow, and are reached by an ascent of three steps:—"such was the caution of the times." The ceiling is richly carved; the corbels and bosses being embellished with armorial devices; the skirting of the room is of oak, "black from age." Lord William was—as he is styled by Camden, "a lover of the venerable antiquities," and in this apartment much of his leisure time was spent.†



* For the drawings on wood here engraved, we are indebted to Mr. T. M. Richardson, an accomplished artist of Newcastle.

† An anecdote is recorded of the gallant knight which strongly illustrates not only his peculiar habit, but the character of the turbulent time in which he lived. In this Library he was one day deep in study, when a soldier, who had captured a moss-trooper, suddenly entered with the news,

disturbing his master with the unwelcome question of what was to be done with the fellow? "Hang him, in the devil's name," exclaimed the irritated lord, and turned to his books. The order was construed literally; and forthwith the unhappy prisoner was dangling from a tree; which Lord William, to his exceeding dismay, learned, when a few hours afterwards he ordered the culprit to be brought before him for examination.

NAWORTH.

The other Chamber which tradition closely associates with the memory of the Lord William, is "the Oratory," situated near the Library. "It is fitted up with plain wainscot, painted red, and ornamented with escallop-shells and cross-crosslets—armorial devices of the Dacres and the Howards. There are also some fragments of what is supposed to have been the rich screen of the Rood-loft of Lanercost Priory Church, consisting of carved ornaments of pierced work, in wood, richly painted and gilt, nailed up on the walls of the apartment." The Confessional is a small dark closet within the Oratory, unfurnished. The dun-



geons of the Castle consist of "four dens, under the great square Tower at the south-west angle." They "instil horror into the beholder:" there is no chink or crevice for the admission of light; and, in one of the cells, a ring, to which prisoners were chained, is still appended to the wall. In a note to "The Legend of Montrose," Sir Walter Scott states that a private staircase led to these dungeons from the apartment of Lord William. The author of a little book, "A Guide to Naworth and Lanercost," from which we have borrowed some of our details, sought for this passage in vain.

Few of the ancient Baronial dwellings of our English nobles possess a deeper interest than that of Naworth. It supplies a striking and emphatic illustration of the rude and lawless period of its erection, when security was the object chiefly aimed at; but mingling adornment with strength, and being a refinement upon the cheerless and gloomy structures of the Anglo-Norman chiefs; "expanding into a mixture of the castle and the mansion;" and marking the splendour of our early nobles, "before they exchanged the hospitable magnificence of a life spent among a numerous tenantry, for the uncertain honours of Court attendance, and the equivocal rewards of ministerial favour." To borrow an eloquent passage from the "Border Antiquities:" "The vast and solid mansions of our ancient nobility were like their characters—greatness without elegance; strength without refinement; but lofty, firm, and commanding."





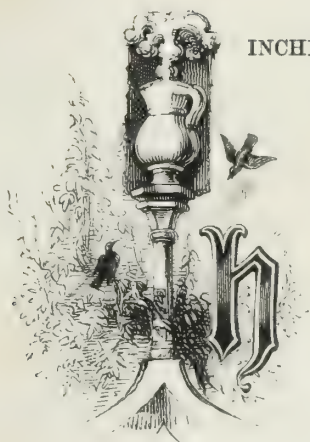
Author: E. W. L. Walton. Drawn by J. D. Harding.

Published by Chapman & Hall, London, May 1st 1844.

Illustration of the interior of the Hall of the House of Commons.

HINCHINBROOK HOUSE,

HUNTINGDONSHIRE.



HINCHINBROOK—the seat and residence of John William Montagu, seventh Earl of Sandwich—is situated within “a short mile” of the ancient town of Huntingdon. Few mansions in England possess a deeper interest, or have weightier associations connected with them; for, although not actually born within these walls, here the Protector, Oliver Cromwell, passed many of his boyish days: here occurred not a few of the incidents which formed his character; and here, probably, originated that peculiar temperament which afterwards gave birth to mighty issues.

The House stands upon the site of a very ancient Priory of Benedictine Nuns, said to have been founded by the Conqueror; the “holy ladies” having been removed thither from Eltesly, in Cambridgeshire, where, according to Leland, “was sumtyme a Nunnery, where Pandonia, the Scottish virgine, was buried, and where there is a Well of her name yn the south side of the quire.” The site of this Priory was granted—29 Henry VIII.—to Sir Richard Williams, the lineal representative of the Welsh Lords of Cardigan and Powis, whose father having married the sister of the famous Earl of Essex, assumed the name of CROMWELL. Sir Richard rose rapidly into favour with his uncle’s imperious master, the Eighth Henry, obtained the lucrative appointment of one of the Visitors of Religious Houses, and on the Dissolution had a lion’s share of rich Abbey lands; becoming, in consequence, one of the wealthiest commoners of England. In 1546, he was succeeded by his son, Sir Henry, called, from the liberality of his largesses, “the golden knight.” By him the mansion at Hinchinbrook was built, partly out of the materials of the adjacent nunnery, the memory of which is still preserved by the names, “Nun’s Bridge,” and “Nun’s Meadow,” continued by tradition to places on the west side of the park. In 1564, the mansion had the honour of receiving Queen Elizabeth as a guest. Sir Henry left a large family. Sir Oliver inherited Hinchinbrook, and Robert, the second son, was the father of the

HINCHINBROOK HOUSE.

Protector. The uncle was also the godfather of Oliver Cromwell; and in this house many of his boyish days were passed.

From causes insufficiently explained, the revenue of Sir Oliver dwindled; and, being under the necessity of alienating part of his hereditary estates, he sold Hinchinbrook to Sir Sidney Montagu, of Barnwell, knight—the ancestor of the present Earl of Sandwich—in whose family it has since remained. Thus, the heir apparent, afterwards the Protector, instead of inheriting a large patrimony, had but a poor prospect; his father, to augment his income, became a brewer, dwelling in a comparatively “meane house within the towne;”^{*} and it is matter for curious speculation how far the visits of James I. to Sir Oliver impaired the fortunes of the house, and the consequent impoverishment may have biassed the character of his nephew; who, possibly, if he had been heir to the enormous estates acquired by his grandfather, might have been contented with his destiny, and have never drawn a sword which continued out of the scabbard until a monarch had perished on a scaffold.† In Huntingdon, Oliver Cromwell was born, on the 25th April, 1599, “by birth,”—as he described himself in Parliament fifty-five years afterwards,—“a gentleman, to live neither at any considerable height nor yet in obscurity;” and in the church which adjoined his father’s house, the church of St. John, long ago removed, he was christened, four days afterwards, as appears by the entry (of which we made a fac-simile copy) in the books, now preserved in the church of All-Saints.

Anno Domini 1599
Oliverus filius Robti Cromwell generi et Elizabethæ
pp) eius natus vicesimo quinto die Aprilis et
Baptizatus vicesimo nono eiusdem mensis

* Of this house—the house in which Oliver Cromwell was born—only the site remains; a modern mansion having been erected upon it, about thirty years ago, by a Mr. Rust, a banker of the town—upon whose memory let the anathema rest. A wall of a cellar, which formed part of the ancient dwelling, now alone exists. The chamber in which the Protector “first drew breath” was a sight to which visitors ran eagerly; and this, it would seem, so worried the soul of the rich banker, that he commanded its removal, and with it as far as possible every trace of a house to which tens of thousands would desire to make a pilgrimage. Mr. Rust obtained the house—and the site, to which it would seem he attached some value—so recently as the year 1810. Until then it was in the possession of a Mr. Audley, a draper, who used to show the room in which the Protector was born, “and sportively desire it might be noticed that the devil was behind the door,” alluding to a figure of Satan upon some old tapestry with which the walls were hung. The ancient fabric was built of stone, with gothic

windows and projecting attics. The present dwelling is as ugly an example of modern building as could well be seen.

† That Sir Oliver impaired his paternal estates by entertaining James I. is very certain. It is probable that the king was a frequent visitor to the hospitable knight, inasmuch as Royston, his Majesty’s hunting seat, was in the neighbourhood. The king’s first visit, in 1603, on his progress to take possession of the English throne, was a costly one. “His Highnesse and his followers,” according to Stow, “with all comers, had such entertainment as was not the like in any place before; there was such plentie and varietie of meates and diversitie of wines, and the sellars open at any man’s pleasure.” It is stated, indeed, that Sir Oliver’s entertainment was “a greater feast than had ever been given to a king by a subject”—a fact to which his Majesty himself testified; for on parting from the brave old knight, he is reported to have addressed him, “Merry mon, thou hast treated me better than any ane syn I left Edinbro.”

HINCHINBROOK HOUSE.

Above this entry some loyalist had written, "England's plague for five years," which the pen of some Parliamentarian had afterwards struck through. The hand-writing of this pithy sentence seems, to judge from the characters and the ink, nearly as old as the registry itself.

Fortunately there is one object associated with the early life of "Oliver, Lord Protector," which the rude hand of a modern Vandal has not been able to desecrate or even touch. The Grammar School remains uninjured even by time; it stands in the centre of the Town, opposite to All-Saints Church;* and in its interior as well as exterior seems to have undergone very little change since Oliver's master, Dr. Beard, flogged him there—as tradition saith he did—for dreaming that "he saw a gigantic figure come to his bedside, and tell him he should be greater than a King;" and where, not long afterwards—it is said, on the same authority—while acting the part of "Tactus" in the play of "Lingua," it was his business to "stumble at a crown and regalia," and to repeat the lines commencing—

"Was ever man so fortunate as I,
To break his shins at such a stumbling-block."

The ancient and venerable school-room, retaining, as it does, so much of its primitive character, is an object of intense interest; the thick walls, with their latticed windows, seem utterly unchanged; the very desks, heavy with ink blotches, and the deeply-carved names of hundreds of heedless urchins, may have been—possibly are—the very desks at which young Oliver sate, when "now a hard student for a week or two, and then a truant or otioso for twice as many months."

In this town, which he afterwards represented in Parliament, he passed not only his boyhood, but the years of his prime; selling, in 1631, the small remnant of his property there, and removing to St. Ives, whence, on the death of his maternal uncle, Sir Thomas Steward, he removed, in 1636, to the Isle of Ely. It was at Huntingdon, however, he made his first essays in the cause of Freedom. Here, in 1639, he met the King's Commissioners, who were working injustice towards those who had reclaimed

* The present master of the school is the Rev. Mr. Fell, an accomplished scholar, and an enlightened gentleman, by whom we were guided about the various objects of interest in and

around the venerable Town, and whose courtesies and attentions it is our pleasant duty to acknowledge.

HINCHINBROOK HOUSE.

the Fens; here he argued with and confuted them; boldly confronting the Crown-partisans, and thwarting the measures of the Court; so that thenceforward, until he achieved a higher title, he obtained the popular appellation of "Lord of the Fens."

During his greatness, his native town seems to have seen very little of him; his fate was perhaps that of prophets generally, who "have no honour in their own country." It is on record, however, that one day marching through it, he met in the main street a reverend divine, by whom his life had been saved from drowning when a boy. On reminding the clergyman of the fact, "the general" received for answer, "Yes, I well remember it, and wish I had put you in, rather than see you thus in arms against your King."*

Hinchinbrook House is scarcely less intimately connected with Oliver's early history, than is Huntingdon town; independently, therefore, of its intrinsic value, its associations



are of surpassing interest; and it is surrounded by very valuable remains of antiquity—the ancient borough of Godmanchester† being especially rich in relics of very olden times. The reader will perhaps consider we have done well in procuring a copy of one of them—the old Court-House—the speedy removal of which is one of the "threats" of the age. Causes tried "in open court" is a phrase familiar

to all; but in ancient times, the courts were literally "open"—not to suitors alone, but to wind and weather. That at Godmanchester continued "open" until the passing of the Reform Bill. It stands in the middle of the highway where two roads meet, and is

* Upon a similar occasion, it is related that he paid a visit to his godfather-uncle at Ramsay; the sturdy old Royalist was firm to the monarchy; and although his nephew treated him with so much respect as to decline wearing his hat in his presence, he seized all his plate for the public service, and afterwards compelled him to give forty saddle-horses, "by way of fine." Subsequently, however, when the whole estates of Sir Oliver were sequestrated by the Parliament, the remnant was restored to him by the intervention of Oliver—"for whose sake the sequestration was taken off." Notwithstanding, the aged knight died in extreme poverty, in 1655, at the age of 93, and, it is said, was buried by night, "to prevent the seizure of his body by his creditors."

† Over the entrance porch of the church at Godmanchester is a fine example of that ancient religious emblem, the "lily-pot," in which is placed the miraculous rod of Joseph; in allusion to the old Roman Catholic legend of his marriage with

the Virgin. According to this miraculous tale, the Virgin, who had spent her life in the service of the Temple, was to be married to that man of the race of David who, upon coming to the Temple bearing in his hand a rod, should be divinely pointed out as her future husband, by the miraculous flowering of the dry-stick he carried, when offered at the altar to the High Priest. Joseph's rod put forth buds and flowers immediately it was offered, and this miracle was a favourite subject with the early Catholic painters. Raffaele has left us a picture of this event, and Joseph is frequently represented by other artists holding the rod with its flowers in his hand. The lily-rod is also often placed in a pot in the windows of in-door "Holy Family" scenes, similar to that which is placed upon the apex of the door at Godmanchester, as delineated in our initial letter; and which is a curious and unusually perfect example.

HINCHINBROOK HOUSE.

a venerable building of timber and plaster, having upon its front the date 1679; probably that of its latest alteration or reparation—for some portions of the building are certainly much older. It is inclosed in a small court-yard by a mud wall; and remained perfectly “open” up to the memorable year 1832, when for the comfort and convenience of a new race of Aldermen, unaccustomed to privations, it was bricked and plastered in. Here then, until within the last few years, was justice ministered openly as in the most ancient times, when a broad tree not unfrequently formed the sole shelter for judge and people. Down to a comparatively late period the law courts were thus held both in Guildhall and Westminster-hall, in London. In a much earlier age Parliament was similarly seated; Richard II. erected for the Members a temporary wooden house, while rebuilding Westminster-hall; and this house was open on all sides to the weather and to all men; the members being protected by 4,000 Archers placed around them by the King—“to secure freedom of debate,” as Pennant silyly remarks. Such open meeting-houses were by no means uncommon in the olden time; the Godmanchester Court-house is interesting as the last remaining relic of the custom. Another valuable relic of antiquity we found in the Church of Godmanchester; chained to the pulpit was a poor-box formed of oak strongly banded with iron. We thought it desirable to preserve a copy of it, which we have given above.



Hinchinbrook, as we have stated, passed from the family of Cromwell to that of Montagu; having been purchased by Sir Sydney Montagu, in 1627. It is the present



seat and residence of his lineal descendant, John William, the seventh Earl of Sandwich—a family ennobled by talent and bravery, but also by remote and honourable descent. Although the venerable structure has undergone sundry changes, chiefly the consequence of a fire which consumed a considerable portion of it in 1828, it retains much of its original character. The court-yard, reached through a winding

avenue of trees, is entered through a singularly picturesque gate-way, which forms the

subject of the appended engraving. It is built of stone, embellished and carved with more than ordinary skill. The gates are of thick oak; there are two—one to open and give admission to carriages, the other to foot passengers, who are protected by a solid balustrade, also of oak.*

The exterior, as we have intimated, has been considerably impaired by fire; and sufficient care does not appear to have been taken with its subsequent restoration. Notwithstanding, it continues to “display in its parts the architectural taste of the earliest as well as of the latest period of Queen Elizabeth’s reign, possessing the irregularity of design peculiar to the era.” The bay-windows are profusely embellished with shields of the family of Cromwell, the arms of Queen Elizabeth, and “a variety of heraldic cognizances denoting the honours of the Tudor line,—the falcon, the portcullis, a ton with a branch, and roses of different forms, which are upon the upper cornice of each window.” The interior has been almost entirely modernized; but the “furnishing” is in good taste, and is made to harmonize as nearly as possible with the era in which the fame of the venerable structure was achieved. The walls are covered with family portraits—principally the “living likenesses” of Lely. The library is of oak—richly and elaborately carved by the hand of some great old master.

* On each side of the gate, upon projecting pillars, stand statues of wild men, the size of life. Each holds a tree uprooted; they are represented as covered with shaggy hair, wearing long beards and mustachios, with no article of dress but a girdle round the waist. These “Wodehouses,” or “Green Men,” for they were known by both names in the olden time, were favourite characters with our ancestors—as well in this country, as on the Continent. Froissart relates a melancholy story of a masque of wild men, among whom was King Charles VI. of France, which was performed at a marriage in 1392, when four of the noble masquers were burnt to death, owing to the curiosity of the King’s brother, who approached too near them with a lighted torch, which set fire to their dresses, that were made of cloth, and covered with pitch, upon which flax was fastened, to imitate shaggy hair. They were very commonly displayed in court masques and public processions in England. When King Henry VIII. kept his Christmas at Greenwich in the fifth year of his reign, “a mount,” upon which sat the King and five others, was drawn into the great Hall by “five wodehouses,” dressed in skins, or rugs resembling skins, so as to appear like savages. When Queen Elizabeth visited Kenilworth Castle, she was

addressed by the pert Gascoigne habited like a savage, covered with ivy, holding in one of his hands an oaken plant torn up by the roots. They were frequently used to clear the way in processions, when the clubs were filled with fireworks. When Anne Bullen was conveyed upon the water from Greenwich to London in 1533, “there went before the Lord Mayor’s barge,” says Hall, “a foyste (a barge or pinnace propelled by rowers) full of ordnance, in which foyste was a great red dragon, continually moving, and casting forth wildfire; and round about the said foyste stood terrible monsters and wilde men, casting of fire and making a hideous noise.” They were usually employed in land processions, and the danger of too near an approach to them is alluded to by one of the characters in Wilson’s play, called “The Cocker’s Prophecy,” 1594, who exclaims, “Comes there a pageant by? I’ll stand out of the green man’s way, for fear of burning my vestment.” They were constant precursors of the annual pageants exhibited on Lord Mayor’s Day in London; in the Mayoralty procession of 1681, a body of twenty preceded the principal device. As a part of ancient public state and magnificence, the wild men of Hinchinbrook are most appropriately placed to watch and ward the principal gate.



In Litho. by W. L. Walton.

Published by Chapman & Hall, London, Sep. 1844

CHARLTON HOUSE, KENT

From a Drawing by J. Holland

CHARLTON HOUSE,

KENT.



CHARLTON—according to Philipott, “anciently written Ceorleton, that is the town inhabited with honest, good, stout, and usefull men, for tillage and cuntrye businesse,” the name being derived from the Saxon word Ceorle, a husbandman, “from which radix ‘Churle’ cometh,” and so Churleston, whence Charlton—is a village in Kent distant seven miles from London, and standing on the summit of a hill, which commands an extensive view of the Thames, and the opposite shores of Essex county.* In the reign of Edward the Confessor, the Manor was held by two brothers, Godwin and Alward ;

the Conqueror bestowed it upon his half brother Odo, Bishop of Baieux ; subsequently, it came into the possession of Robert Bloett, Bishop of Lincoln, who gave it, about the year 1093, to the Prior and Monks of Bermondsey. After the suppression of that Monastery, it passed into the hands, severally, of Sir Thomas White, Anne Lady Parry, and Thomas Fortescue. In 1604, it was granted by James the First to John Earl of Mar, by whom it was sold immediately afterwards to Sir James Erskine, who re-sold it, in 1607, to Sir Adam Newton ; his son, Sir Henry Newton, (who had taken the name of Puckering,) “a great royalist who suffered much by sequestration,”† alienated it in 1659, to Sir

* The prospect has been essentially abridged by the growth of surrounding trees. It is described by Evelyn as “a prospect, doubtless, for city, river, ships, meadows, hill, woods, and all other amenities, one of the most noble in the world.”

† Sir Henry Newton, who took the name of Puckering, on succeeding to the estates of his maternal uncle, espoused the royal cause, and was at the battle of Edge-hill. On the Restoration he was appointed Paymaster-general of the Forces. “His good housekeeping and liberality to the poor, who scarcely ever went away unfed from his gates, gained him the general love and esteem of his neighbours, and he was distinguished throughout the kingdom for being a generous benefactor to the poor cavaliers whose services were not

rewarded by King Charles the Second.” Jane, the only daughter of Sir Henry, was attacked in Greenwich Park, on the 26th of September, 1649, by a party of men, who conveyed her to Erith, and put her on board a vessel there, the object being to compel her to marry a man named Joseph Welsh, by whom she was kept confined in a nunnery in Flanders, until she was induced, “through fear and despairing of ever being restored to her friends,” to marry him. On procuring her liberty, however, she instituted criminal proceedings against Welsh and his accomplices, and the marriage was declared void. They were indicted at Maidstone in 1651, and their guilt was proved, but it does not appear that they were in custody. She afterwards married Sir John Bale, of Carleton-Curlieu.

CHARLTON HOUSE.

William Ducie,* afterwards Viscount Downe, by whose representatives it was disposed of to Sir William Langhorne, an East India merchant; from him, failing male issue, inherited "his kinswoman," Mrs. Margaret Maryon, widow, whose son John bequeathed it to his niece, whose daughter Jane inheriting, conveyed it by marriage to Sir Thomas Spencer Wilson, Bart., whose grandson, Sir Thomas Maryon Wilson, Bart., now possesses the estate.

The Wilsons are a family of great antiquity, descended from William Welson or Wilson, chancellor to William the Conqueror:—From Thomas Wilson, of Elton, in Yorkshire, 1250, was descended Sir Thomas Wilson, Knight, LL.D., Dean of Durham, principal Secretary of State to Queen Elizabeth; not only an able statesman, but one of the most eminent scholars of that age. He was knighted and made Dean of Durham and Master of St. Katherine's, near the Tower, by Queen Elizabeth, in reward for important and continued services. The baronetcy was conferred, in 1660, upon his descendant, William Wilson, of East-bourne, son and heir of John Wilson, of Sheffield-place, Sussex, for his fidelity and distinguished conduct on the side of the monarchy, during the civil wars. The present baronet is the eighth in succession; a magistrate for Kent, Sussex, and Surrey; a deputy-lieutenant, and captain in the West Kent Militia; and was High Sheriff of Kent in 1828. Sir Thomas is also Lord of the Manor of Hampstead, where he inherited considerable property.

The Manor House of Charlton was built by Sir Adam Newton, between the years 1607 and 1612. Sir Adam was tutor to Prince Henry, the son of James the First; and, according to contemporary authorities, it was erected for the Prince, a statement which receives confirmation from the royal arms placed over one of the recesses of the saloon, while the plume of ostrich feathers—the cognizance of the Prince—occupies a similar position opposite.† Evelyn speaks of it as "a faire house built for Prince Henry."‡ The interest of Charlton House is greatly enhanced by the fact that

* Sir William Ducie was the son of Sir Robert Ducie, who "accumulated immense wealth in trade. He was banker to King Charles the First, and notwithstanding losing £80,000 by his Majesty, died, it is said, worth more than £400,000."—*Burke's Extinct and Dormant Baronetcies*.

† An anecdote of the Prince and his tutor is thus recorded. The Prince was here playing at the ancient English game of golf, when lifting up his golf-club to strike the ball, one standing by said to him, "Beware that you hit not Master Newton;" whereupon he, drawing back his hand, said, "Had I done so, I had but paid my debts."

‡ Sir Adam Newton was a native of Scotland, advanced to the Deanery of Durham in 1606, which dignity, though not in orders, he held till 1620, when he resigned it, "being, in April of that year, created a Baronet." His appointment as tutor to Prince Henry commenced in 1599 or 1600. "He

was," according to Dr. Birch, (*Life of Henry Prince of Wales*), "thoroughly qualified for the office assigned him, both by his genius and his skill in the learned and other languages; and was distinguished by the neatness and perspicuity of his Latin style, shewn by his translation of King James's Discourse against Conrade Vorstius." In 1610 Mr. Adam Newton was appointed Secretary to the Prince when his Royal Highness "settled his household." The Prince, to the universal grief of the nation, died in 1612. All contemporary historians unite in his praise. The anecdote so often told of him is a key to his admirable character. When urged to be wrathful with a butcher whose dog had killed a stag he was chasing, and so spoiled his sport—"Away," said he, "all the pleasure in the world is not worth an oath." "He was gentle and affable; but, however, in his carriage had a noble stateliness, without affectation, which commanded esteem and respect.

CHARLTON HOUSE.

here was formed the mind of the estimable youth ; here he was trained to virtue. After the lamented death of his beloved pupil, Mr. Newton, “ though made treasurer to Prince Charles, spent the remainder of his days chiefly in study and retirement.”

The Mansion, as we have intimated, stands on the summit of a hill, which overlooks the Thames. The trees, by which it is surrounded, are of magnificent growth. Hasted speaks of a long row of cypress trees, “ which seem to be of great age, and are, perhaps, the oldest in England ; ” they have all—save one—been removed by the hand of Time. The ancient gateway, now disused, immediately fronts the principal entrance ; (we have adopted it as our initial letter). It is a remarkably elegant erection, attributed, not without reason, to Inigo Jones, who resided for some time in a house, still standing, in the immediate neighbourhood. The Mansion forms an oblong square, with projections at the end of each front, crowned by turrets, and an open stone balustrade of peculiar character, carried round the summit of the front. The centre projects ; on either side of the arched entrance, surmounted by a niche, are two Corinthian pillars ; above are two pillars carved in grotesque ornaments ; the projection, running to the roof, being richly decorated with carved cornices and brackets.



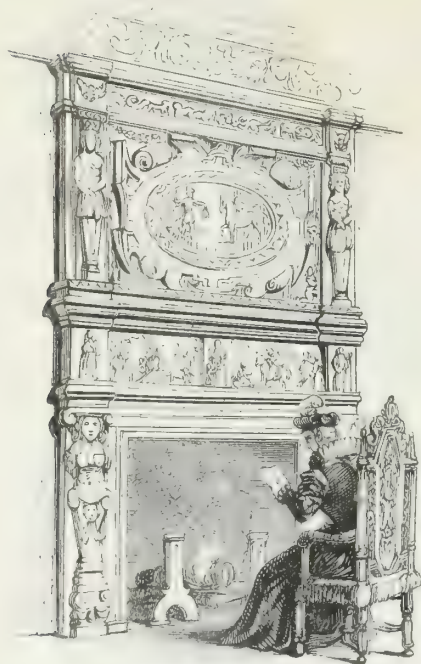
The spacious Hall is of oak, panelled, and has a gallery at the western end, of comparatively recent date ; the centre drop depending from the ceiling, ornamented only

He was courteous, loving and affable ; naturally modest and even shame-faced ; most patient, which he shewed both in life and death ; slow to anger ; merciful to offenders, after a little punishment to make them sensible of their faults : in brief, a character that approaches nearer to perfection, is not to be found

in history.” His death was mourned by “ all the muses ; ” funeral dirges to his memory were written by Donne, Webster, Chapman, Brown, Drummond of Hawthornden, and a score of other poets.

CHARLTON HOUSE.

at the angles, possesses great beauty. At the bottom of the grand staircase is the dining-room; and adjoining to this the Chapel, the ancient doors of both being beautifully carved in oak. The staircase leading to the principal apartments, which are on the upper floor, is of massive chesnut, its arabesque balusters being surmounted by capitals of the Tuscan, Ionic, and Corinthian orders. On the upper floor are the saloon, long gallery, and suite of drawing-rooms, all with highly-wrought chimney-pieces, in stone or marble, and ornamented ceilings. The ceiling of the saloon is composed of exquisitely-worked arabesque ornaments intermixed with fruit and flowers, and decorated with pendants. The chimney-piece is of alabaster and black marble, in which the Greek and arabesque are united, supported by two finely-sculptured figures of Vulcan and Venus. The gallery, 76 feet in length, is of panelled oak, with an elaborately-wrought arabesque ceiling. Between the gallery and the saloon is the chimney-piece here represented. It is carved with the story of Medusa, underneath which



are two allegorical basso-relievos. In the drawing-room, on the other side of the saloon, is a chimney-piece, "so highly polished," that—if we may credit the testimony of Dr. Plot—"the Lord of Downe did see in it a robbery committed on Shooter's Hill; whereupon sending out his servants the thieves were taken."

The House contains a good collection of family portraits, and a Museum of curious and interesting objects in Natural History, gathered chiefly by the late Lady Wilson, and augmented by the present Baronet during travels in the North and South of Europe.

The Park—although small, containing about 100 acres—is exceedingly beautiful; full of finely-grown trees, among which are several yews of venerable antiquity, a perfect avenue of which still leads to the garden north of the House. The gardens are laid out

with considerable taste, and abound in shrubs brought from various parts of the world. The annexed print represents a graceful and picturesque "drinking-house," in the grounds fronting the Mansion; overlooking it is the solitary tree of cypress, the only one which endures of the "Row" of which Evelyn speaks.*

Charlton Village, until late in the last century, was famous for a "disorderly fair" called "Horn Fair," according to Philipott, "by reason of the great plentie of all sorts of winding hornes and cups and other vessels of horne there brought to be sold."

* Evelyn makes frequent mention of the venerable mansion, in connection with his "excellent friend," Sir Henry Newton, the son and successor of Sir Adam. At that time the property belonged to Sir William Ducie.

CHARLTON HOUSE.

That which had been instituted for a useful purpose degenerated in time, and became a nuisance to the neighbourhood, until its excesses were suppressed by the grandfather of the present Baronet.* It is now held in a field at the end of the village, and is one of the most orderly fairs in the neighbourhood of the Metropolis.

The present Church of Charlton is of a date a little more recent than the Mansion.—It is built, however, on the site, and partly with the materials, of an ancient structure. It is dedicated to St. Luke, and seems to have been surrendered to the crown with the Manor of Charlton, and the rest of the possessions of St. Saviour's, at its dissolution, June 1st, anno 29 King Henry the Eighth, 1537, and to have remained part of the Royal demesnes till James the First granted it with the Manor to Sir Adam Newton, who dying before he was enabled to



repair or rebuild it, "left," according to Philipott, "the care with his cost, to enlarge and beautify God's house," to his executors, who "most amply discharged that trust, and in a manner new builded a great part thereof, and erected the steeple new from the ground, and furnished it with a good ring of bells, decorating the same Church without and within so worthily that it surpasseth most in the shire." The Patron of the Church is Sir Thomas Maryon Wilson; the Rector is the Rev. Arthur Drummond, who married a sister of the present baronet. The structure is of red brick, consisting

* There are several wild traditions—and some of them not very delicate—concerning its origin. It is said to have been the result of an intrigue of King John with the wife of a miller: but the more probable origin is, that it was symbolic of the Ox of St. Luke, by which he is usually distinguished in ancient paintings, and to this Saint the Church of Charlton is dedicated. The Fair is now held on St. Luke's day, the 18th of October, and the minister had a bequest of twenty shillings for preaching a sermon there. It was formerly kept upon a green opposite the Church, and facing the Mansion. At this fair were sold various articles formed of horn, such as drinking cups, &c., and horns gilded were sold and worn by the frequenters; during the reign of Charles the Second, it was a carnival of the most unrestrained kind, and persons used to start from London in boats, disguised as kings, queens, millers, &c., with horns on their heads, and men dressed as females, who formed in procession and marched round the church and fair. In the time of Brand, he tells us that the folks assembled consisted "of a riotous mob, who, after a printed summons dispersed through the adjacent towns, meet near Deptford, and march from thence in procession through

that town and Greenwich to Charlton, with horns of different kinds upon their heads; and at the fair there are sold rams' horns and every sort of toy made of horn, even the gingerbread figures have horns." In "Pasquil's Night-cap, or Antidote for the Head-ache," 1612, a poem by Nicholas Breton, a long and curious history of the annual meeting for the inauguration of these horns is given, as it used to be held in great pomp and with an immense concourse of people, all of whom

"In comely sort their foreheads did adorne,
With goodly coronets of hardy horne;"

but he ends by telling us that—

"Long time this solemne custome was observ'd,
And Kentish-men with others met to feast;
But latter times are from old fashions swerv'd
And grown repugnant to this good behest.
For now ungratefull men these meetings scorn
And thanklesse prove to Fortune and the horn,
For onely now is kept a poor goose fair,
Where none but meaner people doe repair."

CHARLTON HOUSE.

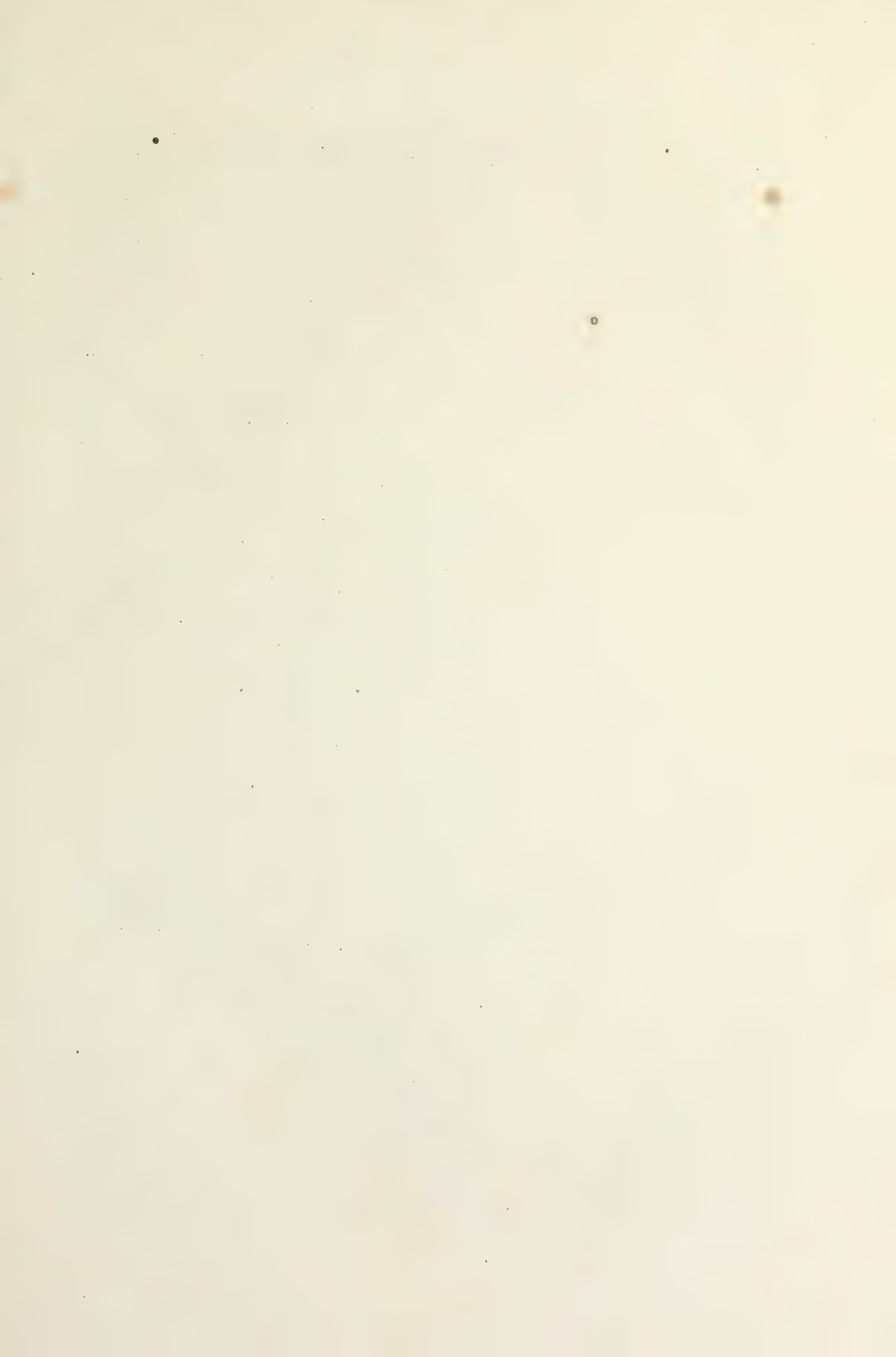
of a Chancel, a Nave, and North Aisle. At the West end is a square brick Tower embattled. In the Windows of the Chancel are several Coats of Arms in stained glass—principally those of Lee Warner, Bishop of Rochester; Newton (uncle of Sir Adam, one of his executors) Blunt, of Wricklemarsh; Peto, quartering Langley and Loges; Puckering; Sir William Langhorne, impaling Manners,—Sir William's first wife being a daughter of the Earl of Rutland; Puckering impaling Chowne, Wilson quartering Smythe, Haddon, and Weller, &c.

The Church contains Monuments to Sir Adam Newton, the founder of the Mansion, and his Lady, with a Latin inscription written by himself; of Sir William Langhorne and his wife Grace, daughter of John, Earl of Rutland, and relict of Viscount Armagh; Brigadier Michael Richards, Surveyor-general of Ordnance to George the First; James Craggs, Esq., Postmaster-general, 1721;* John Turnpenny, Esq., "who by industry acquired, by economy improved, and with equity dispensed, a considerable fortune among his surviving friends"; Sir John Lambert Middleton, Bart.; Edward Falkingham, Esq., Comptroller of the Navy, 1757; and of the father and grandfather and other members of the family of the present baronet. A bust by Chantrey, with an inscription, is also placed here over the remains of the amiable and excellent Right Hon. Spencer Perceval, who fell by the hand of an assassin, when Prime Minister of the country, in 1812. He married Jane, second daughter of Sir T. Spencer Wilson. The lamented Edward Drummond, also the victim of assassination, having been mistaken by the murderer for Sir R. Peel, to whom he was private secretary, is buried in a vault in the churchyard. He was brother of the present rector.

Few mansions of its date—although that date is no more remote than the beginning of the seventeenth century—have retained, with less injury, the peculiar characteristics of the age of James the First. The present estimable possessor is fortunately anxious to preserve it in its purity; the necessary repairs have been conducted with judgment and taste; and, as an example of the architecture of the period, it may be regarded with exceeding pleasure—a pleasure enhanced by its vicinity to the Metropolis.

* Craggs was much implicated in the "South Sea Bubble." He resided in a house on the property of Sir T. M. Wilson—since the residence of Mrs. Fitz-Herbert—afterwards of Queen

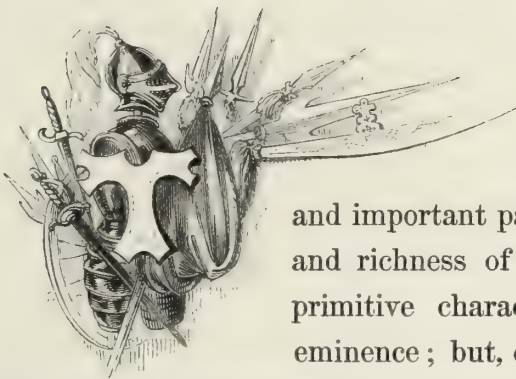
Caroline, when Princess of Wales—afterwards of Alderman Atkins, and recently of Gen. Sir Thomas Hislop, Bart., who died there.





COBHAM HALL,

KENT.



THE COUNTY OF KENT holds foremost rank among the Shires of England ; not alone because of its picturesque beauty, its great fertility, the full and important page it occupies in British history, the abundance and richness of its antiquities, the peculiarities of its laws, the primitive character of its customs, or its ecclesiastical pre-eminence ; but, chiefly, because it is regarded as our great Island bulwark—our “ Vanguard of liberty,”—

“ A soil that doth advance
A haughty brow against the coast of France.”

Very few of our counties contain so many perfect examples of structures such as it is our purpose to depict. The BARONIAL HALLS of Kent, and the ANCIENT CHURCHES of Kent, are among the most remarkable, picturesque, and unimpaired EDIFICES of the kingdom. With Kent, therefore, we commence our Work ; and although it will be, necessarily, discursive, we may draw from the vast store of wealth with which the fair County supplies us, ample to excite and interest the reader at the outset of our undertaking. Its proximity to the Metropolis—from which, if we measure distances by time, it is separated by little more than two hours—supplies a sufficient motive for the selection of COBHAM HALL, and the several striking objects in its immediate vicinity. It is situated about four miles south-east of Gravesend, nearly midway between that town and Rochester ; but a mile or so out of the direct road. The narrow coach-paths which lead to it are shaded by pleasant hedge-rows, and run between lines of hop-gardens—our English vineyards, infinitely more graceful and beautiful accessories to the landscape than the stunted grape-shrubberies of France.

The mansion stands in the midst of scenery of surpassing loveliness ; alternating hill and valley, rich in “ patrician trees ” and “ plebeian underwood ; ” dotted with pretty

cottages, and interspersed with primitive villages; while, here and there, are scattered "old houses" of red brick, with their carved wooden gables and tall twisted chimneys; and glimpses are caught, occasionally, of the all-glorious Thames.

A visit to Cobham Hall, therefore, furnishes a most refreshing and invigorating luxury to dwellers in the Metropolis; and the liberality of its noble owner adds to the rich banquet of Nature as rare a treat as can be supplied by Art; the Hall,—independent of the interest it derives from its quaint architecture—its fine, although not unmixed, remains of the Tudor style—contains a gallery of pictures, by the best masters of the most famous schools, large in number and of rare value*.

Before we commence our description of the Hall, the Demesne, the Church, the College, and the village of Cobham†, it is necessary that we supply some information concerning the several families, under whose guardianship they have flourished.

Cobham Hall has not descended from sire to son through many generations. Its present lord is in no way, or at least very remotely, connected with the ancient family who for centuries governed the "men of Kent;" and, who at one period, possessed power second only to that of the sovereign. That race of bold barons has been long^o extinct, the last of them dying in miserable poverty; and if their proud blood is still to be found within their once princely barony, it runs, probably, through the veins of some tiller of the soil.

The Cobhams had been famous from the earliest recorded times. In Philipott's "Survey of Kent"—1659—it is said that "Cobham afforded a seat and a surname to that noble and splendid family; and certainly," adds the quaint old writer, "this place was the cradle or seminary of persons who, in elder ages, were invested in places of as signall and principall a trust or eminence, as they could move in, in the narrow orbe of a particular county." Henry de Cobham was one of the *Recognitores magnæ assisæ*—who were "in some proportion equivalent to the judges itinerant"—in the first year of King John. No less than four Kentish gentlemen of the name embarked with the first Edward in his "victorious and triumphant expedition into Scotland," and were knighted for services rendered to that Prince in his "successful and auspicious siege of

* The Hall is opened to the public generally, only on Friday (between the hours of eleven and four) the day on which Hampton Court is closed. Visitors are admissible by cards, which must be obtained previously from Mr. Caddel, library, Gravesend, or Mr. Wildash, bookseller, Rochester. A charge is made of one shilling to each person. The sum thus accruing is appropriated to the benefit of the schools and other charitable institutions in the neighbourhood. The visitor is thus relieved from the irksome necessity of considering what gratuity he is to bestow upon the guide who accompanies him through the several galleries; servants "being strictly forbidden to take any fees." The cards contain the "Regulations." Those who can devote but one day to an

examination of this locality will do well to commence by an inspection of the church and village, and wander about the park after the Hall has been seen. Those who are not content with so comparatively brief a scrutiny, will find a homely but neat and comfortable inn at Cobham. It is scarcely necessary to observe that steam-boats ply, in summer, from Blackwall—distant six miles, or ten minutes, from the heart of London—every half hour. These voyages commence very early, and are continued to a late hour; so that although the Hall is five or six and twenty miles from the metropolis, it will not be found difficult to visit it and return to the city within one day.

† "Cobehamanciently Coptham,—that is the head or village, from the Saxon Copt, an head."—*Philipott. Survey of Kent.*

Carlaverock." With John de Cobham, distinguished in the reign of Edward the Third, the male line determined; Joan, his daughter, is said to have had five husbands, by only one of whom*, Sir Reginald Braybrooke, she left issue, Joan, who being married to Sir Thomas Broke, of the county of Somerset, Esq., "knitt Cobham, and a large income beside, to her husband's patrimony.†" Their eldest son, Sir Edward Broke, was summoned to Parliament, as Baron Cobham, in the 23 Henry VI. In 1559, Sir William Broke entertained Queen Elizabeth at Cobham Hall, in the first year of her reign, "with a noble welcome as she took her progress through the county of Kent." His son and successor, Henry Lord Cobham, was Lord Warden of the Cinque Ports; but "being too deeply concerned in the design of Sir Walter Raleigh," he was deprived of his estates, "though not his life.‡" His younger brother, George, was executed; but Lord Cobham "lived many years after in great misery and poverty," dying in January 1619; and sharing the humble grave of some lowly peasant, apart from the magnificent tombs which cover the remains of his great and gallant ancestors. He is said, by Weldon, to have been reduced to such extreme necessity, that "he had starved, but for a trencher-scraper, sometime his servant at Court, who relieved him with scraps." His estates, at the

* One of the husbands of this lady was Sir John Oldcastle, who, in the reign of Henry V., attached himself to the Lollards. He was cited to appear before the Archbishop of Canterbury, and sentenced to death as "a heretic; who together with others, to the number of twenty men, called Lollards, had conspired to subvert the clergy and kill the king." Having been outlawed upon treason and excommunicated, he was removed from the Tower to the "New Gallows" in St. Giles, where he underwent his sentence—"to be hanged, and burned hanging." At the place of execution, it is said, he desired Sir Thomas Erpingham, "in case he saw him risen the third day after, that he would then be a means to procure favour to the rest of his sect." His "Tryal" before the Archbishop of Canterbury, 1 Henry Fifth, A. D. 1413, "on the Saturday after the feast of St. Matthew," in the Chapter House of St. Paul, is reported in the State Trials. It is curious to note the language in which the prelate is stated to have addressed the doomed recusant:—"We repeated in soft and moderate terms, and in a manner very courteous and obliging, all our proceedings against him." "We replied with much patience, and in a courteous and affectionate manner." "We besought him, with tears in our eyes, and exhorted him in the most compassionate manner." Such, and similar phrases, record the "gentleness" with which he was doomed to a cruel death. The archbishop could "make nothing" of the brave Lollard. He openly avowed that the only honour he vouchsafed to the Image of the Cross was, to "keep it clean, and in his closet;" declared his belief that he was "the true successor of St. Peter, who followed him in the purity of his life and conversation;" and protested that he "desired absolution only from God." For the said "detestable crime of heresy" he was ordered to die; "by the advice and consent of men famous for discretion and wisdom;" and was "dispatched with all convenient expedition."

† Sir Thomas Broke, and Joan de Cobham, his wife, had ten sons and four daughters. It is their tomb which occupies so prominent a position in the chancel of Cobham church.

‡ At the trial of Sir Walter Raleigh, at Winton, the 17th of November, 1 Jac. 1603, for high treason, "in conspiring to depose the King and set up the Lady Arabella Stuart, and corresponding with Spain for that purpose;" a variety of documents and letters were produced and read; written, as alleged, by Lord Cobham, implicating Sir Walter, admitting his own guilty participation, and affirming that "he would not have entered into these courses but by his, Raleigh's, instigation." Raleigh's demand to be brought "face to face" with his accuser was refused, on the ground that "the accuser may be drawn by practise to retract what he had deposed, while he is here in person." To this Raleigh replied, "He dares not accuse me. He said I was the cause of all his miseries and the destruction of his house, by my wicked counsel. If this be true, whom hath he to accuse or be revenged of but me?" "I say," he added, "that Cobham is a base, dishonourable, poor soul." Cobham, however, had retracted his assertions concerning Raleigh, who, at his trial, produced a letter from Cobham, to this effect:—"Seeing myself so near my end, for the discharge of my conscience and freeing myself from your blood, which else will cry vengeance against me, I protest upon my salvation, I never practised with Spain by your procurement: God so comfort me in this my affliction, as you are a true subject for anything I know. I will say as Pilate, 'Purus sum a sanguine hujus.' So God have mercy upon my soul, as I know no treason by you." The letter, however, availed Sir Walter nothing; the attorney-general affirming "that it had been procured by subtle practises; and that the first declaration was drawn up voluntarily by my lord Cobham, and without any hopes of pardon." Under a most iniquitous sentence

time of their confiscation, are estimated to have been worth 7,000*l.* per annum; and he possessed 30,000*l.* in goods and chattels. His nephew was "restored in blood;" but not to the title or property. These were transferred—"the manor and seat of Cobham Hall, and the rest of Lord Cobham's lands"—by James the First to one of his kinsmen, Ludovick Stuart, Duke of Lennox; whose male line became extinct in 1672. The Lady Katherine, sister of the last Duke of Richmond and Lennox, married into the princely family of the O'Briens of Thomond; but the Duke "dying greatly in debt," the estates were sold. Cobham Hall was purchased by the second husband of the Lady Katherine, Sir Joseph Williamson, who resided there for some time.* In 1701 he died, bequeathing two-thirds of his property to his widow. This proportion descended, on her demise, to Edward Lord Clifton and Cornbury, afterwards Lord Clarendon, who had married the sole child of the Lady Katherine, by her first husband, Henry Lord O'Brien†; and on his death, without issue, in 1713, his sister, Lady Theodosia Hyde, inherited. She married John Bligh, of the kingdom of Ireland, Esq.‡; created, in 1721, an Irish Peer by the title of Lord Clifton of Rathmore, and, in 1725, Earl of Darnley in that kingdom. For some years the estate was in Chancery. After a tedious suit, it was purchased by Lord Darnley for the sum of £51,000, to the third part of which a Mrs. Hornsby became entitled, as relict of the gentleman to whom Sir Joseph Williamson had devised one third part.§ The present Peer, the sixth Earl of Darnley, is a minor; he was born on the 16th April, 1827, and will consequently be of age in 1848. He is hereditary High Steward of Gravesend and Milton. His father, the fifth Peer, married—in 1825—Emma Jane, third daughter of Sir Henry Parnell, Bart., created Lord Congleton in 1841. This estimable lady resides at Cobham Hall. The late Peer died in 1835, in consequence of an injury received from a woodman's axe, while he was trimming trees in a plantation adjoining his mansion. His death was the subject of universal sorrow; in his own immediate neighbourhood, it was mourned as a private and personal loss.

Such is a brief history of the several noble families through whom the mansion, demesne, and estates, of Cobham have passed.

then pronounced, Raleigh was executed fifteen years afterwards; and Cobham had been a houseless wanderer, meanwhile, perishing unpitied and unwept. Of their intimacy there is no doubt; and it is more than probable that the Old Hall we are describing was often the home of Sir Walter Raleigh, when distinguished as "the noble and valourous knight." It is grievous to think that so great a "worthy" should have been sacrificed to the pitiful cowardice of so "poor a soul" as the last of the Cobhams—the degenerate scion of a munificent and valorous race.

* Sir Joseph Williamson was the son of a clergyman of Cumberland. He held various appointments under the Crown was President of the Royal Society; and was buried in Westminster Abbey.

† "Lady Katherine O'Brien died in November following;

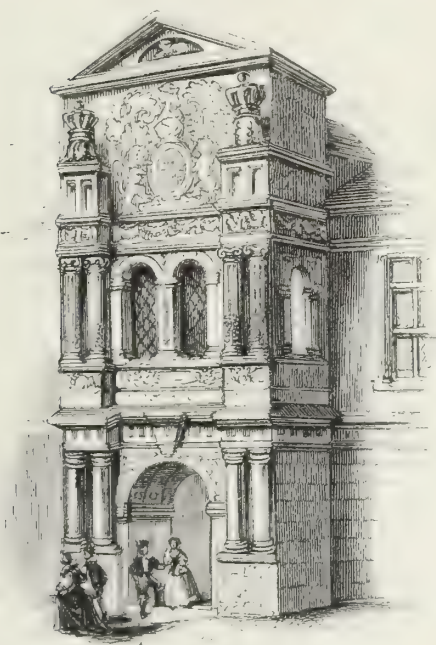
upon which her two thirds of this manor and seat, with the rest of the estates of the late Duke of Richmond, purchased by Sir Joseph Williamson, descended to Edward, Lord Clifton and Cornbury, (son of Edward, Lord Cornbury, afterwards Earl of Clarendon, and Catherine his wife, the only daughter and heir of the said Lady Katherine, by her first husband, Henry, Lord O'Brien,) and on her death without issue, in 1713, to his only surviving sister and heir, the Lady Theodosia Hyde."—*Hasted's Kent*, vol. i.

‡ The Blighs were originally a Devonshire family; and in the reign of Charles the First were seated at Rathmore, in the county of Meath, in Ireland.

§ In 1714, 1 Geo. I., Sir Richard Temple, Bart. was created Baron Cobham—a title his descendants enjoy. The Temples were connected in the female line with the Brokes.

COBHAM HALL.

THE HALL is backed by a noble Park, amply stocked with deer, and containing trees, of great variety and immense size, some of them measuring above thirty feet in circumference. It comprises 1,800 acres, and encloses an area of about seven miles. The old approach, long disused, was through an Avenue of lime-trees, consisting of four rows, and extending more than half a mile in length from the dependent village. The present entrance is through a red-brick, turreted, Gateway, adjacent to which is "the Lodge." On nearing the House, the eye encounters a Cedar of magnificent growth, and to the left are the Gardens, into which there are two Terrace-walks; one from the great gate, and another, at a considerable elevation, from the suite of apartments which constitute the first floor. The View taken by Mr. Harding pictures the more ancient portion of the venerable edifice—the north wing; with which the south wing mainly corresponds. They are, however, connected by a centre, built by Inigo Jones; and

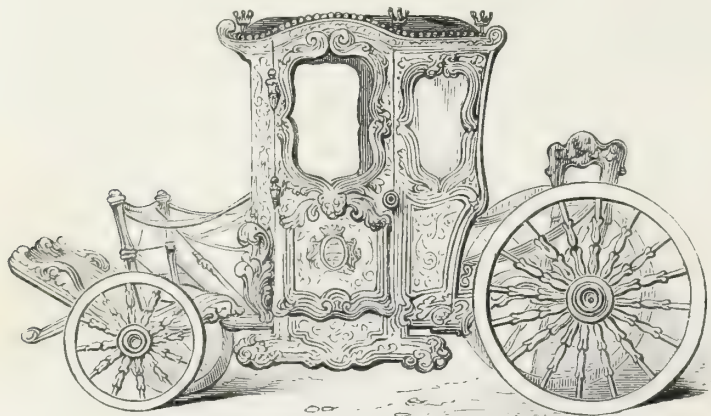


this centre, which consists of a façade with Corinthian pilasters, is sadly out of keeping with the quaint gables, octagonal turrets, ornamental door-ways, carved cornices, projecting mullioned windows, and elaborated chimneys, which distinguish the earlier dwelling of the Cobhams. In front, this incongruity is sadly apparent; but examined from either of the sides it is not perceived. The additions made by Inigo Jones are injurious, because they impair the harmony of the building; although, considered apart, they are worthy of his high fame. The nature of the architecture and the singular contradiction it exhibits, cannot be better shown than by reference to this engraving of one of the projecting entrances, of stone, extending to the roof, by which the wings are backed—including one of the ancient latticed windows on either side.

The structure thus assumes the form of a half H, the wings being terminated by octagonal towers; a sunken wall in front encloses a quadrangular Lawn, ornamented with vases and statues. The wings exhibit the dates—1582 and 1594—and retain all the characteristics of the later Tudor style; although, as we have intimated, it has been materially corrupted by the several alterations to which it has been, from time to time, subjected. The ordinary entrance to the house is through a vaulted Passage, "built in the form of a Gothic cloister by James Wyatt," which contains the arms of the Cobhams, with the date 1587. This passage leads to the grand Staircase, and the several apartments on the ground-floor. The first to which strangers are conducted is the Dining-hall; which contains an elaborately carved black and white marble Chimney-piece, having quaint and curious

figures and buildings; and a series of Portraits of rare excellence. The Music Room, one of the suite added to the ancient building, affords a brilliant contrast to the sombre and solid character of the dining-room. It contains but one picture—full-length Portraits of the Lords John and Bernard Stuart, sons of the Duke of Lennox—a chef-d'œuvre of Vandyke. The Chimney-piece is formed of the purest white marble, sculptured in bas-relief after Guido's Aurora, by the elder Westmacott, with fauns, life-size, as supporters. The Ceiling was designed by Inigo Jones; it is divided into several square and circular compartments, with a deep oval in the centre, "superbly gilt and enriched by appropriate ornaments, among which are twelve pendent coronets." The apartment is in length 50 feet, in breadth 36 feet, and in height 32 feet; and although superbly ornamented and richly gilt—the Pillars, of the composite order, being of white marble, and the lining of scagliola—the whole is in fine harmony with the grace and chasteness of the design. There are two Galleries, one of which contains an Organ. The Vestibule is a small chamber, decorated with valuable Vases of verde antique. The Library contains a series of Portraits of eminent literary men—Bolingbroke, Sidney, Shakspeare, Swift, and others; none of them, however, advance strong claims to originality. On the walls of the great staircase are hung several large pictures, which may bear examination before the gallery is entered. The most remarkable is attributed to Domenichino.

The grand Staircase conducts, first to the Portrait Gallery, and next to the Picture Gallery. The walls of the former are hung with portraits, among which are many of exceeding interest, including those of heroes, statesmen, kings and queens, church-reformers, and poets, mingled without regard to date or order.* The Picture Gallery is the great "show-room" of the house. It is a noble apartment, the walls of which are



covered with works of art, of rare value and unsurpassed excellence, the productions of nearly all the great masters of Italy; including admirable examples of Guido, Titian, Salvator, Rubens, Raphael, Spagnoletto, P. Veronese, Giorgione, N. Poussin, and Guercino. Every part of the venerable edifice contains, indeed, some object of interest.

The rooms, and halls, and galleries are thronged with rare and beautiful works of

* At the end of this gallery are, branching to the right and left, the private apartments of the family; and in a room opening out of the west end of the Picture-gallery, Queen Elizabeth

is reported to have slept when she honoured the Lord Cobham with a visit during her progress through Kent. In the centre of the ancient Ceiling are still preserved her Arms, with the date, 1599.



COBHAM CHURCH

art; a series of perfect Vases from Herculaneum lie on the tables of the Picture Gallery; several antique Busts and Statues line the Hall; a magnificent Bath, of red Egyptian granite, is placed in the entrance-passage; and the furniture and interior decorations are all of corresponding excellence and beauty. Not the least interesting among relics of the olden time, is a Carriage, of which we append a copy. Its date is probably not more remote than the reign of Charles the Second. It is in a good state of preservation, and stands in one of the Out-offices, of which there is an extensive and remarkably commodious range.

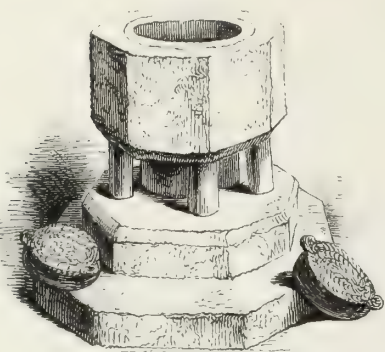
Although necessarily limited in our description of Cobham Hall, we have sufficiently shown the rare treat a visit to it will afford to those who, "in populous city pent," desire to convert occasional holidays into contributions to intellectual enjoyment. The Hall and its contents will amply repay examination; and the noble Park is full of natural treasures—thronged with deer, singularly abundant in singing-birds, and containing trees, unsurpassed in magnificent size and graceful proportions. One of the walks conducts to a hillock, from the summit of which there is a splendid prospect of the adjacent country, commanding views of the Thames and Medway, and taking in the venerable castle, cathedral, and town, of Rochester; the dockyards at Sheerness; and the whole course of the great English river to its mouth at the Nore. The pedestrian, pursuing this route, will pass the Mausoleum, an elegant structure, built conformably with the Will of the third Earl of Darnley; and designed for the sepulture of his family. It was never consecrated: in consequence, it is said, of a dispute respecting "terms," and is now rapidly falling to decay. The basement story contains a vault and sarcophagus, surrounded by recesses for coffins. The Chapel is above. The exterior consists of four wings, with columns, sustaining sarcophagi, and surmounted by a pyramid.

But Cobham has other objects of interest—the venerable Church, and no less venerable "College." The church, dedicated to St. Mary Magdalen, stands upon elevated ground, at the entrance to the village. It consists of a nave, aisles, and chancel, with an embattled tower, entered by an antique porch. The Tower is obviously of a more recent date than the Chancel; the former is very ancient. As in many of the Kentish churches, the Walls were formerly painted in fresco, of which evidence may be easily obtained by those who will examine them narrowly; the steps of the altar are paved with encaustic tiles, of about the period of Edward III.—of various patterns, but most of them containing the fleur-de-lis; the Stalls, of old oak, appear to have been worm-eaten



for centuries. The whole aspect of the place indeed supplies indubitable proof of very remote antiquity*.

The modern "fittings up"—the painted pews—contrast strangely with the age of the structure. The Roof of huge oak rafters, the Gothic arches, the Brasses—broken or entire—which cover the floor, the quaint Monuments let into the walls, the delicately-sculptured Piscina, the Sedelia of carved stone, the singular Font, the rude Vestry-room with its massive oak Chest, the Scripture passages painted on the walls—all bespeak the antiquity of the building. But the most primitive portion of it is the Chancel, on either side of which are five latticed Windows, the south side being



entirely, and the north side being partially, blocked up with rough stones. Nearly in the centre is the still beautiful Tomb of Sir Thomas Broke, the Lady Joan, and their ten sons and four daughters. It is of white marble; over which, upon a black slab, lie the effigies of the knight and dame. On either side, are those of five of their sons, kneeling, and wearing tabards, with their swords girded on. The figures of the four daughters are carved on the east and west ends of the superb monument. It bears the date 1561, under the arms of the Brokes quartered with those of the Cobhams. On the floor of the chancel are the famous "Cobham Brasses," the most perfect and the most numerous assemblage now existing in the kingdom. The series consists of thirteen, recording the memory of the Cobhams and Brokes, "Lords and Barons of this town of Cobham, with many of their kindred, who for many descents did flourish in honourable reputation." Of the thirteen, eight are in honour of the knights, and five are memorials of the dames. Of one of them we procured an engraving, in order to convey a somewhat accurate idea of the style and character of the series. It is to the



* An interesting series of Helmets hangs upon the walls of the chancel. They vary in age and appearance. The most interesting are two tilting helmets of the time of Henry V. These helmets were worn over the bassinet, which was also of steel, and fitted close to the head, having a movable visor which covered the face. The tilting or tournament helmet had nothing of the kind, an opening for the admission of light and air being formed by the projection of the lower portion, which covered the face, from the cap above. A few holes were drilled for sight, and the helmet rested upon the shoulders, being made

wider at the neck, while the bassinet fitted it closely. The crest of the wearer, a plume of feathers, or other ornament, was generally affixed to these tournament helmets; and upon one of these at Cobham the staples remain upon the top and a hook behind, which helped to retain such decorations. A helmet thus ornamented with the crest of the Broke's—a Saracen's head—still remains upon the walls. It is, however, of a much later date, probably about the time of Henry VII., and is a war-helmet with a movable visor.

memory of Sir Nicholas Hawberk, the third husband of Joan Lady Cobham ; the carving, in this example, is very elaborate and refined. The knight is represented with folded hands under a canopy, "habited in plate armour, standing on a lion, with a sword and dagger dependent from a rich girdle, and has on a skull-cap, with a hauberk of mail." The summit of the canopy is divided into three compartments, highly enriched with finials and pinnacles, and exhibiting the Trinity in the centre, and at the sides the Virgin and Child, and St. George killing the Dragon. At the feet of the knight is a youth standing on a pedestal. An inscription round the verge of the slab records the marriage of Sir Nicholas with Joan de Cobham *.

"The College of Cobham" is now only a collection of alms-houses, to which presentations are made—of old people, without restriction to either sex—as vacancies occur, by the parish and ten other parishes adjacent. It lies immediately south of the church, and is entered by a small Gothic gateway. Its occupants are twenty aged men and women, who have each a little mansion, with a neat garden and an allowance monthly, sufficient to secure the necessities of life. It is a quadrangular building, of stone, measuring about 60 feet by 50 ; and contains a large Hall, with painted windows, a roof of blackened rafters, an old oak screen, and a fire-place of cut stone. The history of the college is curious and interesting. A college or chauntry was originally founded here, about the year 1362, by John de Cobham, thence called "the Founder," in the reign of Edward III. Towards the end of the reign of Elizabeth it was rebuilt, as appears by a record—"finished in September.



* The other Brasses require a brief notice. The earliest is to the memory of JOHN DE COBHAM, the first Knight Banneret, and Constable of Rochester ; he is dressed in a shirt of mail : round his waist is a rich girdle sustaining a long sword. Eight lines of Norman French are inscribed round the verge of the slab. 2. MAUDE DE COBHAM, wife to Reynold, Baron Cobham, Lord Warden of the Cinque Ports in the reign of Edward the Third : she is standing on a dog. 3. Another MAUDE DE COBHAM—probably the wife of Thomas de Cobham, who died in the reign of Richard the Second. 4. MARGARET DE COBHAM, wife of John Lord Cobham, the founder of the College. The inscription round the verge informs us, she was daughter to the Earl of Devonshire. 5. JOHN DE COBHAM, the founder of the College, standing on a lion under a canopy. In his hands he holds a church. 6. THOMAS DE COBHAM. 7. JOAN DE COBHAM, "probably the daughter of John Lord Beauchamp, and mother of the Founder." 8. SIR JOHN BROKE, and Lady Margaret his wife, under a rich canopy with pendants and other ornaments,

with triangular compartments, "containing circles with shields, one of which bears the crown of thorns, and the other the five wounds ; between the pinnacles, in the centre, is a curious representation of the Trinity, in which the Deity is delineated with a triple crown, and the Holy Spirit has a human face. The figure of the knight is gone, but that of his lady remains ; and beneath, are groups of eight sons and ten daughters." 9. SIR REGINALD BRAYBROKE, the second husband of Joan Lady Cobham. 10. SIR NICHOLAS HAWBERK, her third husband. 11. JOAN DE COBHAM : she died, as appears from the inscription, "on the day of St. Hilary the Bishop, A.D. 1433." At her feet are six sons and four daughters, and surrounding her are six escutcheons of the Cobham arms and alliances. 12. SIR THOMAS BROKE, and one of his three wives. Below them are seven sons and five daughters. Sir Thomas died in 1529. 13. SIR RALPH, or RAUF DE COBHAM, represented by a bust, in a skull-cap and shirt of mail. He died, according to the inscription, on the 20th January 1402.

1598"—inscribed over the south portal, under the arms and alliances of the Brokes Lords Cobham. The endowments of the old foundation were ample; and were, with the college itself, bestowed by Henry VIII. at the Dissolution, upon George Lord Cobham, who had the "King's roiall assent and licence by hys Grace's word, without any manner of letters patent, or other writings, to purchase and receyve to his heires for ever, of the late Master and Bretheren, of the colledge or chauntry of Cobham, in the countie of Kent, now being utterly dissolved, the scite of the same colledge or chauntry, and al and singular their heridaments and possessions, as well temporall as ecclesiasticall, wheresoever they lay, or were, within the realm of England." The walls of the ancient college may be clearly traced, and a small portion still endures, comparatively uninjured. It is a Gateway, surmounted by the arms of the Cobhams, luxuriantly overgrown with ivy, forming a fine example of picturesque antiquity. The present structure was erected pursuant to the will of Sir William Broke, Lord Cobham, who devised "all those edifices, ruined buildings, soil and ground, with the appurtenances which sometime belonged to the late suppressed college," for the use of the "new" college. By an act of the 39th of Elizabeth the wardens of Rochester Bridge, for the time being, were made a body corporate, and declared to be perpetual presidents of the new college, the government of which they retain to this day.



The dependent village of Cobham is one of the neatest and most pleasant of the many fair villages of Kent.

Although in the course of our work we shall picture many nobler and more perfect examples of the domestic architecture of "Old" England than is supplied by Cobham Hall, we shall be enabled to call attention to few that afford so rich a recompense at so small a cost:—taking into account its genuine remains of antiquity, the magnificent works of art that decorate its walls, its easy access from the Metropolis, and the primitive character and surpassing beauty of the locality in which it is situated.



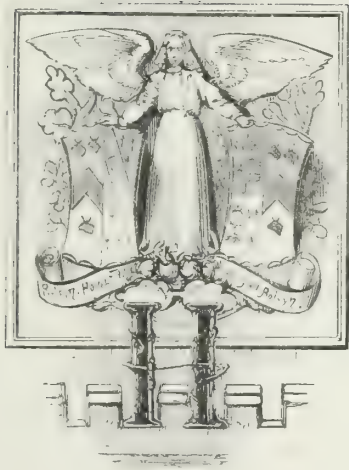
Engraved by W. L. Walton

Engraved by J. H. P. London, Nov. 1844

GLoucester Castle, Kent

HEVER CASTLE,

KENT.



EVER CASTLE is situated in that district of the County of Kent called "the Weald." It was erected in the time of Edward III., by William de Hevre, who had obtained the King's license to embattle his Manor-house; dying soon afterwards, the estate was inherited by his two daughters; one of whom married a younger son of the Lord Cobham, who purchased the remainder, and by whose grandson the whole was disposed of to Sir Geoffrey Boleyn, a wealthy mercer of London, who was Lord Mayor of the City in the 37th Henry VI. He was the founder of a family, whose short-lived power forms a brilliant but melancholy page in British History. His grandson, Thomas, the father of "the

unfortunate Anne," was created, by Henry VIII., Earl of Wiltshire and Ormond; but dying without issue male (his son having been executed during his lifetime), his remorseless son-in-law seized on the estates "in right of his late wife," which in the 32nd year of his reign, he granted, for her life, to Anne of Cleves, the wife he had then repudiated. Sir Thomas Boleyn is buried in the Church of Hever; his tomb is in the chancel; a fine relic of ancient splendour, which time and neglect have essentially impaired. After the decease of Anne of Cleves, Hever passed successively through the hands of the Waldegraves, the Humfreys, the Waldos, and the Medleys, in whose possession it is at present.

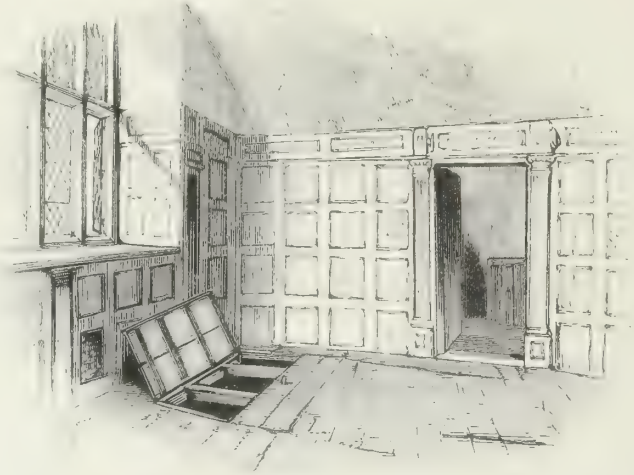


The Castle is still in good condition, and is kept in sufficient repair. A moat surrounds it, formed by the river Eden; over which a drawbridge leads to the principal

HEVER CASTLE.

entrance—a centre flanked by round towers, embattled and machicolated, and defended also by a portcullis. The inner buildings form a quadrangle, inclosing a court. Our view is taken from the entrance to the orchard, on the east side of the moat; thus presenting the east and north sides of the building.

A “great staircase” conducts to the several apartments and “the long gallery;” from this gallery there opens a small recess, said to have been the council chamber of the eighth Henry during his frequent visits to the Castle. Our print exhibits also the trap-door, from which there is a narrow and gloomy passage to the dungeons and the moat. To this awful-looking place, so suggestive of sad thought, tradition has given the name of “the hunger hole.” A chamber, with which are associated feelings scarcely less



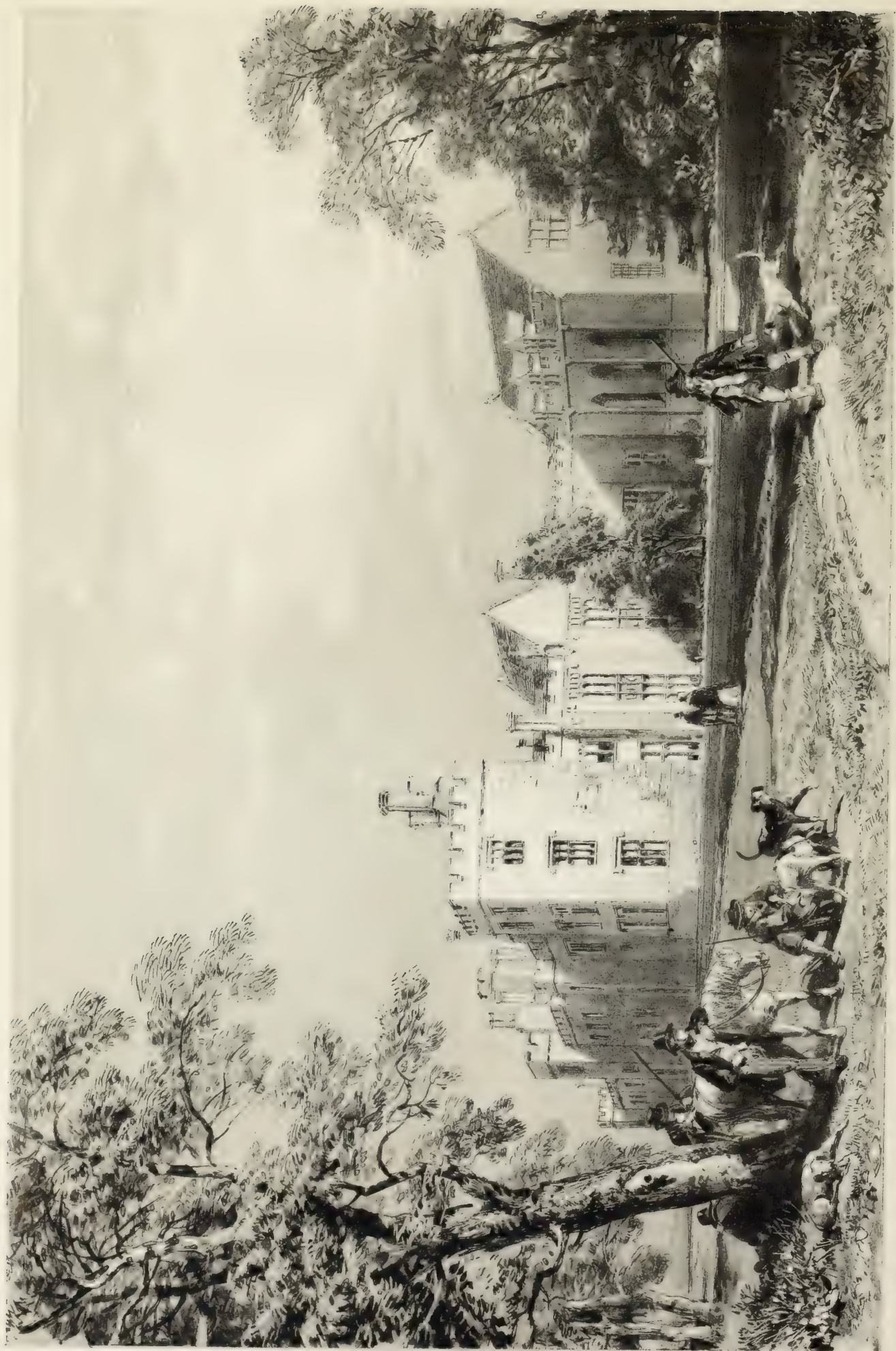
painful, is the antechamber that leads to the bed-room of Queen Anna Boleyn. This suite is said to have constituted her prison after her “disgrace”—if the term may be applied



to the change of circumstances to which she was doomed by the inhuman despot to whose merciless keeping a stern fate had consigned her destiny. The Castle and its neighbourhood contain many traditions connected with the sad story of the ill-fated Anne. Hever was the residence of her earlier and happier years; in this Castle she was wooed by her King; from hence she was conducted in triumph to a

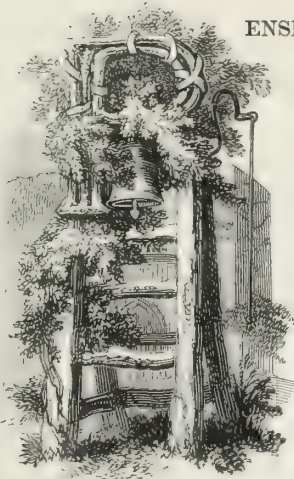
throne. And from the lone chamber she here occupied, she was led to a still more fatal prison and the scaffold. In the immediate neighbourhood, a hill is pointed out, upon the summit of which it was the custom of King Henry to wind his bugle-horn in token of his approach, when, with his retinue, he drew near the dwelling of his “Lady-love.”





PENSHURST,

KENT.



PENSHURST! How many, and how glorious, are the associations connected with this ancient house—"the seat of the Sidneys!" Every great name, memorable in the Augustan age of England, is linked with it for ever; while its venerable aspect, the solemnity of surrounding shades, the primitive character of the vicinity, together with its isolated position—far away from the haunts of busy men—are in perfect harmony with the memories it awakens. Here lived the earliest and bravest of the Anglo-Norman Knights. Here dwelt the ill-fated Bohuns—the three unhappy Dukes of Buckingham, who perished in succession—one in the field, and two on the scaffold. And here flourished the Sidneys! Here, during his few brief years of absence from turmoil in the turbulent countries of Ireland and Wales, resided the elder Sidney, Sir Henry, who, although his fame has been eclipsed by the more dazzling reputation of his gallant son, was in all respects good as well as great—a good soldier, a good subject, a good master, and a good counsellor and actor, under circumstances peculiarly perilous. This is the birth-place of "the darling of his time," the "chiefest jewel of a crown," the "diamond of the Court of Queen Elizabeth." Here, too, was born, and here was interred the mutilated body of, the "later Sidney;" he who had "set up Marcus Brutus for his pattern," and perished on the scaffold—a martyr for what he called "the good old cause," one of the many victims of the meanest and worst of his race. With the memories of these three marvellous men—the Sidneys, Henry, Philip, and Algernon—are closely blended those of the Worthies of the two most remarkable Eras in English History. Who can speak of Penshurst without thinking of Spenser!

"For Sidney heard him sing, and knew his voice;"

of Shakspeare, of Ben Jonson—the laureate of the Place—of Raleigh, the "friend and frequent guest"—of Broke, whose proudest boast is recorded on his tomb, that he was

PENSHURST.

“the servant of Queen Elizabeth, the Counsellor of King James, and THE FRIEND of Sir Philip Sidney”—of the many other immortal men, who made the reign of Elizabeth the glory of all Time!

Reverting to a period less remote, who can think of Penshurst without speaking of the high spirits of a troubled age?—

“The later Sidney, Marvel, Harrington,
Young Vane, and others who called Milton—friend.”

Although its glory is of the past, and nearly two centuries have intervened between the latest record of its greatness and its present state,—although it has been silent all that time,—a solemn silence broken only by the false love-note of an unworthy minstrel, for the names of “Waller and Sacharissa” dishonour rather than glorify its gray walls—who does not turn to Penshurst as to a refreshing fountain by the way-side of wearying History?

Penshurst—“the seat of the Sidneys”—adjoins the village to which it gives a name. It is situated in the weald of Kent, nearly six miles south-west of Tonbridge, and about

thirty miles from London. The neighbourhood is remarkably primitive. As an example of the prevailing character of the houses, we have copied a group that stands at the entrance to the Church-yard—a small cluster of quiet cottages, behind which repose the rude forefathers of the Hamlet, with brave Knights of imperishable names; and facing which, is an Elm, of prodigious size and age, that has seen generations after generations flourish and decay. The sluggish



Medway creeps lazily round the Park, which consists of about 400 acres, finely wooded, and happily diversified with hill and dale. A double row of Beech-trees of some extent, preserves the name of “Sacharissa’s Walk;” and a venerable Oak, the trunk of which is hollowed by Time, is pointed out as the veritable tree that was planted on the day of Sir Philip’s birth; of which Rare Ben Jonson thus writes,—

“That taller tree which of a nut was set,
At his great birth when all the Muses met:”

—to which Waller makes reference as “the sacred mark of noble Sidney’s birth;”





PENSHURST KENT

concerning which Southey also has some lines; and from which a host of lesser Poets have drawn inspiration.

Until within the last twenty or thirty years, the house was in a sadly dilapidated state. Its utter ruin, indeed, appeared a settled thing, until the present proprietor, Lord De L'Isle, set himself to the task of its restoration. It is now rapidly assuming its ancient character—a combination of several styles of architecture, in which the Tudor predominates. One of Mr. Harding's drawings represents it "under repair," as it now is; the other gives a view of the Mansion, from the principal approach, through the Park. In the first, the back-entrance to the Hall is seen between two rude buttresses, and the roof of the Hall is shown above the broken wall. Opposite, is the old Court-yard Bell, which bears the date of 1649. It is supported on a wooden frame, richly covered with ivy. A print of it forms the Initial Letter to this History. In Mr. Harding's second view is exhibited the West Front, the north front being seen in quick perspective; on the left, is "Sir Henry's Tower," containing his arms, and an inscription stating that he was Lord Deputie General of the Realm of Ireland in 1579. This Tower terminates the north wing, the only part of the building as yet completely restored. In the north wing is the principal entrance, by an ancient gateway leading through one of the smaller Courts to the great Hall. Over this Gateway is an antique Slab, setting forth that "The most religious and renowned Prince, Edward the Sixt, kinge of England France and Irelande, gave this house of Pencestre, with the Manors, landes and appurtenaynces therunto belonginge unto his trustye and well beloved servant syr William Sidney, Knight Banneret."

The Exterior of the Mansion is, however, an assemblage of erections of various times, and furnishes some examples of singular incongruity. But the "restorations" are proceeding in good taste and with sound judgment; and the Seat of the Sidneys will, in the course of a few years, regain its rank as one of the finest and most extensive edifices of the County of Kent.

The Interior is also in progressive improvement; but the new and the old are at present awkwardly and ungracefully mingled. The "Hall" is still, comparatively, untouched, and the more interesting of its characteristic features are in no peril of further destruction; the business of the architect being limited to repairing the inroads of time. The pointed timber Roof, upon which the slates are laid, is supported by a series of grotesque figures (corbels), each the size of life. The Screen of the Gallery is richly carved and panelled. The Gallery—"the Minstrels' Gallery"—fills the side



opposite the Dais. The Gothic Windows are narrow and lofty. Every object calls to mind and illustrates a Feudal age. The oak Tables, on which retainers feasted, still occupy the Hall; in its centre are the huge Dogs, (pictured on the preceding page), in an octagonal enclosure, beneath the louvre, or lanthorn, in the Roof, which formerly



permitted egress to the smoke. A stone Staircase (indicated in the appended print) leads from the Hall to the Picture Gallery and the State Apartments. They are filled with family Portraits; all of which possess considerable interest, although few are of much worth. Among them are several of Sir Philip and Algernon Sidney—one of Sir Philip's sister, the Countess of Pembroke, to whom he addressed the "Arcadia," and who is immortalised by Ben Jonson in his famous Epitaph to "the subject of all verse;" and one, by Lely, of the "Sacharissa" of the muse of Waller. A small Chamber in the Mansion contains, however, a few treasures of rarer value than all its copies of "fair women and brave men." Among some curious family relics and records, is a lock of Sir Philip Sidney's hair: it is of a pale auburn.

A lock of the hair of the ill-fated Algernon is also with it: in tint it nearly resembles that of his illustrious great-uncle.

But "Penshurst Place" is interesting, chiefly because of its associations; and these are indeed of a high order. Our history of the family is, necessarily, brief. Until the reign of Edward the Sixth, the Manor of Peneshurste* had received a rapid succession of lords. In the reign of Edward the First, it was in the possession of Sir Stephen de Peneshurste, or Pencestre—"a very learned man," according to Harris, and "a famous warden of the Cinque Ports." In that of Edward the Second, it was the property of Sir John de Pulteney, who "had licence to embattle it:" and who was four times Lord Mayor of London. In that of Richard the Second, it was sold to the Regent Duke of Bedford. On his death, his brother, "the good Duke Humphrey," inherited; and on *his* death—by murder, at Bury, in 1446—the estate reverted to the Crown, and was granted by Henry, the Sixth to his kinsman, Humphrey de Stafford, Duke of Buckingham. In his family it remained until the reign of Henry the Eighth, when, by the attainder of Edward Duke of Buckingham, it fell again to the Crown. By Edward the Sixth, it was given to Sir Ralph Fane; but on his execution, as an accomplice of the Protector Somerset, it was by letters

* According to Hasted, the name is derived from *Pen*, an old British word signifying the top of anything; and *hyrst*, a wood.

patent granted to Sir William Sidney (one of the heroes of Flodden Field) and his heirs—Sir William being lineally descended from Sir William Sidney, Knight, Chamberlain to the Second Henry, “with whom he came out of Anjou.” In 1553, his son, Sir Henry, inherited. Sir Henry was from infancy bred at Court, being “a companion, and many times a bedfellow,” to the young Prince, afterwards Edward the Sixth, by whom he was knighted. He was twice Lord Deputy of Ireland in the reign of Elizabeth—a period of trouble and continual danger; during which he discharged his duty as an energetic soldier, a sound practical reformer, and a merciful man. The Historians of his time describe him as “of a very public spirit, of great abilities, modest, pious, and patient; and in his younger years, for comeliness and beauty, the ornament of the Court.”

Sir Philip Sidney—styled “the Incomparable”—was his eldest son; and at Penshurst he was born, on the 29th of November 1554. His life was one scene of romance from its commencement to its close. His early years were spent in travel; and on his return, he was married to the daughter of Sir Francis Walsingham, a lady of many accomplishments, and of “extraordinary handsomeness;” but his heart was given to another. The Lady Penelope Devereux won it, and kept it till he fell on the field of Zutphen. Family regards had forbid their marriage; but she was united to the immortal part of him, and that contract has not been yet dissolved. She is still the Philoclea of the *Arcadia*, and Stella in the poems of *Astrophel*. It is unnecessary to follow, in detail, the course of Sir Philip Sidney’s life. There is no strange inconsistency to reason off, no stain to clear, no blame to talk away. We describe it when we name his accomplishments. We remember it as we would a dream of uninterrupted glory. His learning, his beauty, his chivalry, his grace, shed a lustre on the most glorious reign recorded in the English annals. England herself, “by reason of the wide-spread fame of Sir Philip Sidney,” rose exalted in the eyes of Foreign nations. He was the idol, the darling, of his own. For, with every sort of power at his command, it was his creed to think all vain but affection and honour, and to hold the simplest and cheapest pleasures the truest and most precious. The only displeasure he ever incurred at Court, was when he vindicated the rights and independence of English Commoners in his own gallant person, against the arrogance of English Nobles in the person of the Earl of Oxford. For a time, then, he retired from the Court, and sought rest in his loved simplicity. He went to Wilton; and there, for the amusement of his dear sister, Mary, Countess of Pembroke, he wrote the “*Arcadia*,” between the years 1579 and 1581.* Again, however, he returned to Court, and his Queen seized

* It has been the fortune of the *Arcadia* to be too highly valued in one age, and far too much underrated in another. Immediately after its publication it was received with unbounded applause:—“From it was taken the language of compliment and love, it gave a tinge of similitude to the colloquial and courtly dialect of the time, and from thence its influence was communicated to the lucubrations of the Poet, the Historian,

and the Divine.” The Book is a mixture of what has been termed the heroic and the pastoral Romance, interspersed with interludes and episodes, and details the various and marvellous adventures of two friends, Musidorus and Pyrocles. It was not intended to be published to the world; but was written merely to please the Countess of Pembroke—“a principal ornament to the family of the Sidneis.”

every opportunity to do him honour. He received her smiles with the same high and manly gallantry, the same plain and simple boldness, with which he had taken her frowns. In the end, Elizabeth—who, to preserve this “jewel of her crown,” had forcibly laid hands on him when he projected a voyage to America with Sir Francis Drake, and laid her veto on his quitting England, when he was offered the crown of Poland—could not restrain his bravery in battle, when circumstances called him there. At Zutphen, on the 22nd of September, 1586, he received a mortal wound.*

We may place implicit faith in the testimony of all the contemporaries of Sir Philip Sidney—and by all of them he is described as very near perfection; their praises must have been as sincere as they were hearty; for his fortune was too poor to furnish him with the means to purchase them with other than gifts of kindly zeal, affectionate sympathy, cordial advice, and generous recommendations to more prosperous men. From Spenser himself we learn, that Sidney

“First did lift my muse out of the floor.”

In his dedication of the “Ruins of Time” to Sidney’s sister, he speaks of her brother as “the Hope of all learned men, and the Patron of my young Muse.”—“He was,” writes Camden, “the great glory of his family, the great hope of mankind, the most lively pattern of virtue, and the darling of the learned world.” Sir Philip dying without issue he was succeeded by his brother, Sir Robert, created Lord Sidney of Penshurst, and afterwards Earl of Leicester, by James I. He died at Penshurst in July 1626, and was succeeded by his son, Robert. “Though never of their faction,” he remained in retirement at Penshurst during the domination of the Parliament and the rule of the Protector—and died there in November 1677, in the 82nd year of his age. His eldest son succeeded to the title and estates, and lived in troubled times the life of an easy gentleman. Not so the second son—the famous scion of the Sidneys, whose name is scarcely less renowned in history than that of his great-uncle, Sir Philip. Algernon Sidney was born at Penshurst in 1621. He had scarcely reached the age of manhood when he was called upon to play his part in the mighty drama then acting before the

* The touching incident to which, perhaps, more than to any other circumstance Sir Philip is indebted for his heroic fame, is thus related by his friend and biographer, Fulke Greville, Lord Brooke:—“In his sad progress, passing along by the rest of the army, where his uncle, the General, was, and being thirsty with excess of bleeding, he called for drink, which was presently brought him; but, as he was putting the bottle to his mouth, he saw a poor soldier carried along, who had been wounded at the same time, ghastly casting up his eyes at the bottle. Which Sir Philip perceiving, took it from his head before he drank, and delivered it to the poor man, with these words, ‘Thy necessity is yet greater than mine.’” He lived in great pain for many days after he was wounded, and died

on the 17th of October, 1586. The close of his life affords a beautiful lesson. “Calmly and steadily he awaited the approach of death. His prayers were long and fervent—his bearing was indeed that of a Christian hero. He had a noble funeral. Kings clad themselves in garments of grief—a whole people grieved for the loss of the most accomplished scholar, the most graceful courtier, the best soldier, and the worthiest man of the country and the age. He was buried in state, in the old Cathedral of St. Paul’s, on the 16th of February. Both Universities composed verses to his memory; and so general was the mourning for him, that, “for many months after his death, it was accounted indecent for any gentleman of quality to appear at Court, or in the City, in any light or gaudy apparel.”

PENSHURST.

world. He joined the Parliament, and became a busy soldier—serving with repute in Ireland, where he was “sometime Lieut.-General of the Horse, and Governor of Dublin”—until Cromwell assumed the position of a sovereign, when Sidney retired in disgust to the family seat in Kent, and began to write his celebrated “Discourses on Government.” At the Restoration, he was abroad, and “being so noted a republican,” thought it unsafe to return to England; for seventeen years after this event he was a wanderer throughout Europe,—suffering severe privations—“exposed, (according to his own words), to all those troubles, inconveniences, and mischiefs, unto which they are liable who have nothing to subsist upon, in a place farre from home, wheare no assistance can possibly be expected, and wheare I am known to be of a quality which makes all lowe and meane wayes of living shamefull and detestible.” The school of adversity failed to subdue the proud spirit of the republican; and on his return to his native country—in 1677—at the entreaty of his father, who “desired to see him before he died,” the “later Sidney” became a marked man, whom the depraved Charles and his minions were resolved to sacrifice. He was accused of high-treason—implicated in the notorious Rye-House plot—carried through a form of trial on the 21st of November—and beheaded on Tower-Hill on the 7th December, 1683.

Philip, Algernon’s brother, the third Earl, died in 1696. Three of his grandsons were successively Earls of Leicester. Jocelyn, the last Earl of this family, died in 1743, leaving no legitimate issue. His next brother, who died before him, had however two daughters, to whom the estate devolved as coheiresses, after a long course of litigation with a natural daughter of the late Earl. In the division of the property, Penshurst Place was allotted to

the youngest, Elizabeth, who was married to William Perry, Esq., of Turville Park, Buckinghamshire. After the death of her sister, Lady Sherrard, Mrs. Perry was enabled, by purchase, to re-unite a part of her moiety to the Penshurst estate. This Mrs. Elizabeth Perry had an only



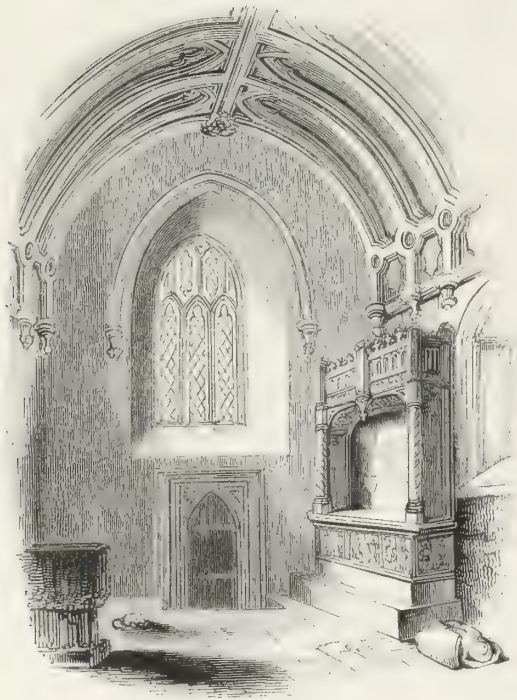
son—Algernon Perry Sidney—who died in his mother’s life-time, but left two daughters; the eldest, Elizabeth, was married to Bysshe Shelley, Esq.; their son, John Shelley

PENSHURST.

Sidney, inherited Penshurst and the manors and estates in Kent; he was created a Baronet in 1818; and his son, who married one of the daughters of his late Majesty William the Fourth, was elevated to the Peerage, by the title of Lord De L'Isle and Dudley, in 1835.

Consequently, Penshurst "the seat of the Sidneys," is now the inheritance of a very remote branch of the illustrious family.

The Church at Penshurst is dedicated to St. John the Baptist. It immediately adjoins the Park; and is connected, by a private walk, with the garden of the Mansion. It is an ancient and very venerable structure, containing many monuments to the Sidneys,



and to members of the families of Draynowt, Cambridge, Egerton, Head, Darkenol, Pawle, and Yden. The most interesting and beautifully wrought of the tombs is to the memory of Sir William Sidney, Knight Banneret, Chamberlain and Steward to Edward the VIth, and Lord of the Manor of Peneshurste, who died in 1553. It stands in a small chapel at the west end of the chancel, and at the foot of the tomb is a very antique figure, carved in marble, supposed to be a memorial to Sir Stephen de Pencestre. Below, is the vault which contains the dust of generations of the Sidneys. Sir William Sidney's monument is a fine example of art, elaborately and delicately sculptured; it contains a long inscription, engraved on a brass tablet, the lettering in which is as clear

and as sharp as if it were the work of yesterday. The roof of this Chapel is peculiarly light and elegant. In both the exterior and interior the Church is highly picturesque. The oak gallery is one of the earliest erections of the kind that followed the Reformation. In our view of the exterior is introduced the entrance to the Sidney vault—a modern addition to the Church.

In all respects, therefore, a visit to PENSHURST—now, by railroad, within an hour's distance of the Metropolis—may be described as a rare intellectual treat; opening a full and brilliant page of history, abundant in sources of profitable enjoyment to the Antiquary, affording a large recompense to the lover, or the professor, of Art, and exhibiting Nature under a vast variety of seductive aspects.



Engraved by W. T. Wilson

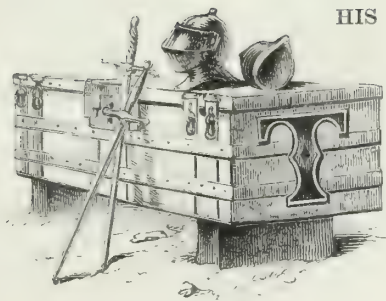
Published by Chapman & Hall, London, Jan. 3, 1845

From a drawing by J. Doyd

THORTON TOWER, LANCASHIRE

TURTON TOWER,

LANCASHIRE.



HIS venerable and highly picturesque edifice is situated about four miles from Bolton, in a district singularly at war with relics of antiquity, and at variance with associations awakened by remains of time-honoured mansions of the ancient lords of the soil. From an adjacent hill may be seen a thousand tall chimneys, of red brick; while the surrounding atmosphere is dense and heavy with the smoke arising from factories and coal-pits, so numerous, that the eye labours in vain to count them.

In the time of King John, the Township of Turton was held by Roger Fitz Robert (De Holland); it became part of the property of Henry, "the good Duke of Lancaster," from whom the manor passed into the knightly family of the Orrels, whom Camden styles "Illustrious." From them it was purchased, for £3,000, by Humphrey Chetham, Esq., a manufacturer of fustians; of whom, about the middle of the 17th century, Fuller speaks, as "a public benefactor." From him it passed successively to his descendants, Humphrey, Samuel, and Edward Chetham; by Anne, one of the co-heiresses of Edward Chetham, it was conveyed by marriage to — Bland, Esq., whose sole heiress married Mordecai Green, Esq., whose daughters, the issue of his son, James Green, inherited, and now possess, the estate. That portion of it, consisting of 365 acres, which contains Turton Tower, is in the occupation of James Kay, Esq., a gentleman who deserves the high praise of all, and the fervent gratitude of the antiquary, for the care he has taken, not only to protect from further injury the venerable relic of a remote age, but for the taste and judgment he exhibits in keeping all things in harmony with the character of the honoured and interesting edifice. The dwelling has received various additions from time to time; but none of them are of very recent date. They are principally of a class common in Lancashire, in houses of the better order, as well as in cottages of the labourer and artisan, being constructed of wood and plaster. "THE TOWER" is of stone, and much older than other parts of the structure. It is square, and was evidently constructed for defence. It has a hall, of small size, but richly decorated with wood carvings: a quaint

TURTON TOWER.

staircase conducts to the upper apartments, the principal of which is the drawing-room, panelled with oak from the floor nearly to the ceiling—the ceiling being highly enriched. It receives light from two mul-
lioned windows. This room is in the Tower—the whole length and breadth of which it occupies. Every chamber throughout the mansion has been fitly furnished by Mr. Kay. The ancient coffer, bound with iron—(it supplies our initial letter)—concerning which tradition has been always busy—is one of the few heir-looms of the House.



We believe, with this exception, the whole of its picturesque contents, from attic to cellar, have been the introductions of Mr. Kay; and we cannot sufficiently praise the sound taste and judicious feeling by which that gentleman has been actuated in his efforts at restoration both within and without.

At a short distance from the mansion is a singularly picturesque turret—an



engraving of which we annex. Through the township of Turton passed the ancient Roman road; and in the immediate neighbourhood may be traced many relics of remote antiquity.

From “the Height” a most extensive view is obtained—a view unsurpassed in England for singularity and deep interest,

—taking in Bolton and Warrington and other towns and villages full of factories; from hence also are seen Billinge Hill and Beacon, the far-famed Pike and Beacon of Rivington; while a deep shadow that hangs over an enormous space, points attention to busy and prosperous Manchester, buried with its prodigious wealth in the centre of a valley some fifteen miles away.



Engraving by J. D. Harding

KIRBY HALL, NORTHAMPTONSHIRE.

Engraving by J. D. Harding

KIRBY HALL,

NORTHAMPTONSHIRE.



KIRBY HALL.—Although now deserted, this very venerable and exceedingly beautiful Mansion ranks among the finest of the kingdom.* For upwards of two centuries, it was the seat of “the Hattons,”—the famous Sir Christopher and his lineal descendants, the Earls of Winchelsea. It was built by Humphrey Stafford, the Sixth Earl of Northampton; the Architect was John Thorpe, and two plans of the building are preserved among his collection of sketches in the Museum bequeathed to the nation by the late Sir John Soane; one of them is thus distinguished :—“Kirby, whereof I layd the first stone, 1570.” Not long afterwards, it came into the possession of the Lord Chancellor Hatton, who obtained it from Queen Elizabeth in exchange for that of Holdenby—a superb structure erected by him, and which Camden describes as “a faire pattern of, stately and magnificent building which maketh a faire glorious show,” and as “not to be matched in this land.”† It is more than probable that Kirby was largely added to—perhaps finished—by Sir Christopher; but that it was commenced by the unhappy family of Stafford, is evidenced by the “Boar’s head out of a Ducal Coronet,” and the name “Humfree Stafford,” to be found on several parts of the building. The front was decorated by Inigo Jones about the year 1638. The mansion is the property of the present Earl of Winchelsea, who was born there. It remains in a comparatively good state

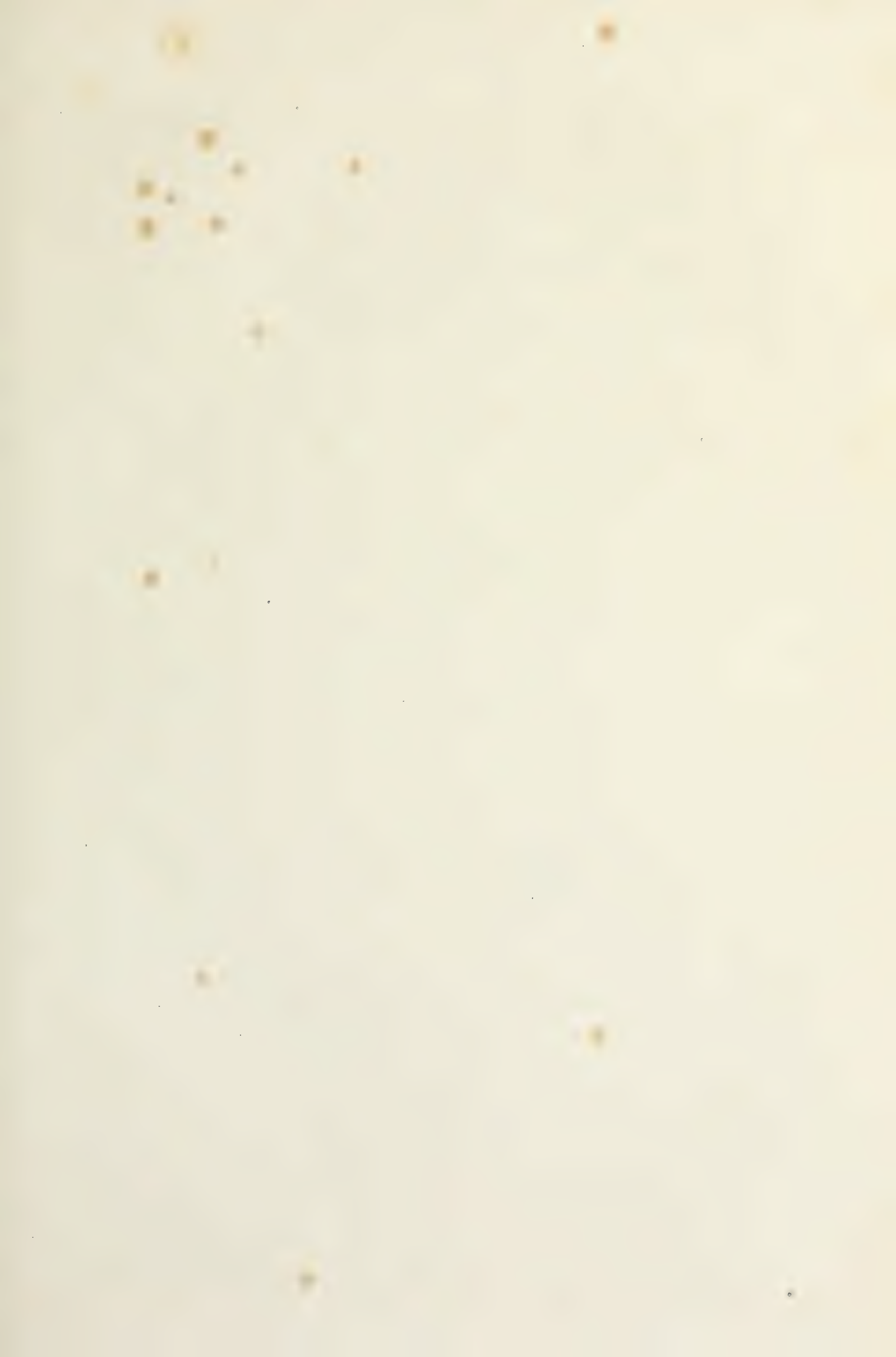
* “Kirby Hall is situated in Corby Hundred, about nine miles north-west of Oundle, partly in the Parish of Bulwick, and partly in that of Gretton—the Church of which contains several monuments to members of the family of Hatton.”

† The family of Hatton is stated to be descended from Ivon, a noble of Norway, whose sixth son, Wolfaith, obtained the Manor of Hatton, in Cheshire. Sir Christopher Hatton is said to have danced himself into Court favour; mightily pleasing the fancy of “the virgin Queen” by the graces of his person; and consequently rising with great rapidity through

the several offices of Captain of the Guard, Vice Chamberlain, Privy Councillor, &c., until, in 1587, he obtained possession of the seals as Lord Chancellor. He died not long afterwards—and, it is believed, of a broken heart, in consequence of a demand, on the part of his fickle and heartless mistress, for the payment of an old debt, which he was unable to discharge. He was a liberal patron of learning,—one of the worthies of the Elizabethan age; “so great, that his sentence was a law to the subject; and so wise, that his opinion was an oracle to the Queen.”

of preservation; but it is certain that in its now neglected and deserted condition, the encroachments of Time will not be withstood much longer. Its situation, like that of so many structures of the same date in England, is unfortunately low, and the difficulty of drainage (it is liable at times to be flooded) offers some excuse for removal to a more eligible site. The approach is through an avenue of finely-grown trees, extending above three quarters of a mile. The first Court-yard resembled that of Holdenby—a balustraded inclosure, with two grand archways. The external front is the work of Inigo Jones, by whom also much of the interior was considerably altered. Passing through this, the visitor enters the principal Quadrangle (which forms the subject of Mr. Richardson's drawing). "On each side of the arched entrance are fluted Ionic pilasters, with an enriched frieze and entablature; the arched window above, opening upon a Gallery supported by consoles, has a semi-circular pediment, broken in the centre, and inclosing a bracket for a bust, with the date 1638." The window is, however, an insertion by Inigo Jones; and being of a much later date than the other parts of the front, sadly mars the effect of the architecture of old Thorpe. The third story contains the motto and date "Je. Seray 1572, Loyal." The Garden front has a raised Terrace—now a corn-field—in which the slopes and a few ornamental seats yet remain. This front supplies one of the grandest examples of Elizabethan architecture existing in England. It was built by Thorpe, and essentially agrees with the German School of Architecture of that day—which the British Architect had evidently studied. The Garden seats, vases, &c., of which there endure only broken fragments, are in the style, and believed to be the works, of Inigo Jones. The Garden was terminated by a remarkably picturesque little bridge, ornamented with a balustrade and scroll work, now, like all other objects about the structure, or connected with it, submitted to the wanton assaults of every heedless passer-by. Modern Vandalism has, indeed, been very busy everywhere within and around this venerable Mansion;—a farmer occupies a suite of rooms, the decorations of which would excite astonishment and admiration in a London Club-house; farm-servants sleep surrounded by exquisite carvings; one room in the south side of the Quadrangle, decorated with a fine old fire-place, in which are the arms of the Lord Chancellor, served, at the time of the artist's visit, the purpose of a dog-kennel; and an elegant Chapel, constructed by Inigo Jones, is entered with difficulty through piles of lumber and heaps of rubbish.

Our initial letter is copied from one of the Finials, which crown the pilasters and gables in the Quadrangle. They formerly held staves with moveable vanes (in metal), "turning with every winde."





BLICKLING HALL,

NORFOLK.



OURNEYING a dozen miles north of the city of Norwich, the Tourist reaches the old town of Aylsham. A mile hence is the very ancient manor of Blickling*—famous so far back as the time of the Confessor, when it was in the possession of Harold, King of England; remarkable, in after times, when occupied by the Bishops of the See, and celebrated, in the history of various epochs, as a seat of the noble families of Dagworth, Erpingham, Fastolff, Boleyn, Clere, and Hobart. From this ancient house, Henry VIII. married the unfortunate mother of Queen Elizabeth; here the virgin queen herself is said to have been a guest, and here Charles II. and his consort were visitors;—events referred to by the court-poet, Stephenson :

“Blickling 2 monarchs and 2 queens has seen ;
One king fetch'd thence, another brought, a queen.”

The mansion—Blickling Hall—is one of the most perfect examples remaining of the time of James I.; the exterior has undergone few changes; the bridge, the moat, the turrets, the curiously-formed gables, and the double row of spacious and convenient out-offices—connected with the mansion by an arcade—are characteristic of the period, while elaborate finish and costly ornament indicate the wealth and rank of its noble owners. The high-road passes the gates, and runs within a few yards of the house; a small green sward only separating it from the public pathway. The Moat is crossed by a Bridge of remarkably light and graceful proportions; on either side of this bridge are Pedestals with bulls (the heraldic crest of the Hobarts) bearing blank shields. The Entrance-porch is exceedingly beautiful; the design is simple and elegant; “it may be regarded,” according to Mr. Shaw, “as one of the earliest attempts at the restoration of classical architecture.

* “The name Blickling,” according to Blomefield, “seems to signify the low meadows at the Beck.”

and appears to be formed upon the model of the Arch of Titus at Rome." In the spandrels are sculptured figures of Victory. Over the entablature, supported by two Doric columns, is an enriched compartment, bearing the arms and quarterings of Sir Henry Hobart, Bart. (by whom the stately mansion was erected). A massive Oak Door contains the date 1620; the knocker of this door is peculiarly quaint; a copy of it acts as the initial letter commencing this description. Passing a small quadrangular court, we enter the Hall, from which opens the grand Staircase of Oak, the newels of which are crowned with figures. Unhappily the oak has been covered with paint, and time having removed some of the figures, their places have been supplied by others out of harmony with the character of the venerable structure.* Of the several apartments, the only one that demands particular notice is the Library—a noble room, filled with the rarest and most valuable books. It measures one hundred and twenty-seven feet; the ceiling is a magnificent collection of works of art, unsurpassed by anything of the kind in Great Britain. It consists of a series of models, representing the Senses, the Passions, and the Elements, in low relief—comprising a very large number of subjects, no two of which are alike. The library is—as a private collection—extensive; the books it contains are generally "large paper copies," and in the finest possible state. Some of its treasures are unique—here are a volume of Saxon Homilies, and a Latin MS. of the Psalter, certainly as ancient as anything we possess in the Latin tongue, and several others, with and without illuminations, of very remote dates. Here also are two copies (imperfect) of the Coverdale Bible; an uncut copy of the diminutive Sedan New Testament, and a vast assemblage of the choicest productions of the early English press. It was formed by Maittaire for Sir Richard Ellys, Bart., of Norton, in Lincolnshire, to whom he dedicated his "Anacreon," in 1725. The curiosities of the library were shown to us by the Rev. James Bulwer, whose own family seat of Heydon is in the neighbourhood of Blickling Hall.

Mr. Harding's print of this fine old mansion affords an accurate idea of its elegance and grandeur. Its form is quadrangular—having a square turret at each angle. Viewed from any point it is highly picturesque. The Park, which surrounds it on three sides, contains above 1000 acres. Its trees are celebrated for their exceeding beauty and

* Among these odd substitutes for ancient heroes, are carved copies of foot-soldiers of the time of George III. It would seem as if the Earl of Buckingham—writing in 1765—had actually contemplated the "improvements" indicated in the following letter. "I have," he writes, "determined what to do with the Hall. Some tributary sorrow should, however, be paid to the nine Worthies—but Hector has lost his spear and his nose; David his harp; Godfrey of Boulogne his ears; Alexander the Great his highest shoulder; and part of Joshua has fallen in. As the ceiling is to be raised, eight of them

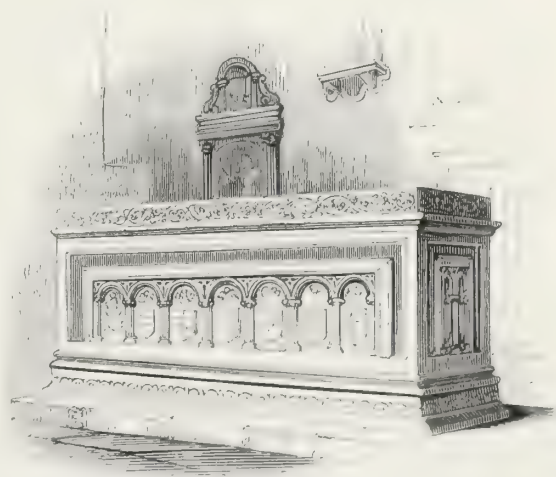
must have gone; and Hector is at all events determined to leave his niche. You will forgive my replacing them with eight worthies of my own times, whose figures are not yet essentially mutilated, viz., Dr. Shebbeare, Mr. Wilkes, Dr. Hill, Mr. Glover, Mr. Deputy Hodges, Mr. Whitfield, Justice Fielding, and Mr. Foote; and as Anne Boleyn was born at Blickling, it will not be improper to purchase her father Henry, the eighth figure (which by order is no longer to be exhibited in the Tower) who will fill with credit the space occupied by the falling Hector."

prodigious growth. A remarkably fine piece of water, shaped like a crescent, adjoins the house, extending nearly a mile in length. Nature and Art have both contributed to adorn this artificial Lake; gentle acclivities rise from its sides, here and there fringed with evergreens infinitely varied, while gigantic oaks, and elms, and beeches, rising at intervals, seem the guardians of its banks.

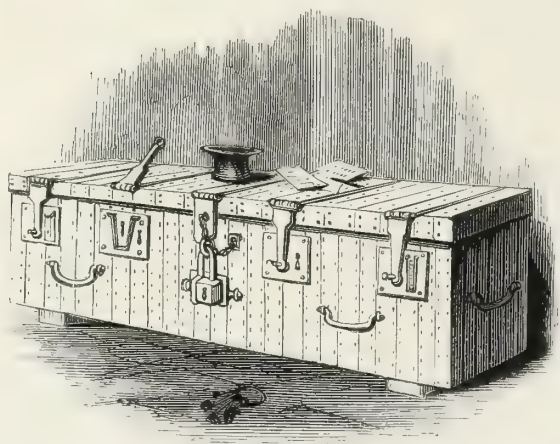
We may sum up our account of Blickling Hall in the words of old Blomefield:—"The building is a curious brick fabric, four-square, with a turret at each corner; there are two good Courts, with a fine Library, elegant Wilderness, good Lake, Gardens, and Park; it is a pleasant, beautiful seat, worthy the observation of such as make the Norfolk Tour."

The erection of the existing structure was commenced by Sir Henry Hobart, Bart., during the reign of James the First, but was not finished until the year 1628, when "the Domestic Chapel was consecrated." The building, however, retained its original character, varying very little, in external appearance and internal arrangements, from the old Mansion in which Queen Ann Boleyn was born, and which had been famous for centuries.

When the Domesday Survey was made, one part of the Manor belonged to Beausoc, Bishop of Thetford (the seat of the See until 1088), the other part being in possession of the Crown. Both moieties were invested with the privileges of ancient *demesne*, were exempt from the hundred (of South Erpingham), and had the *lete* with all royalties. Having successively passed through the hands of many distinguished families, in 1431 it was the property of Sir Thomas De Erpingham, by whom it was sold to Sir John Fastolff, who, about the year 1452, sold it to Sir Geoffrey Boleyn, Knt., who was Lord Mayor of London in 1458, and who made Blickling his country-seat. From him inherited his second son, Sir William Boleyn, Knight, who married Margaret, sister of James Butler, Earl of Ormond; dying in 1505, he was succeeded by his son, Sir Thomas Boleyn, who, the 18th of Henry VIII., was raised to the peerage by the title of Viscount Rochford, and three years afterwards was created Earl of Wiltshire. His daughter, Anne, was privately married to Henry VIII., on the 5th of January, 1533. On the 19th of May, 1536, she was beheaded: her dismal fate having been shared by her brother, Viscount Rochford; and the old Earl died in 1538—it is believed of a broken heart. Soon afterwards the estate of Blickling, having been for a short time in the family of the



Cleres, was purchased by Sir Harry Hobart, Bart., "a fortunate lawyer," who became Lord Chief Justice of the Common Pleas. He was succeeded by his son and grandson,

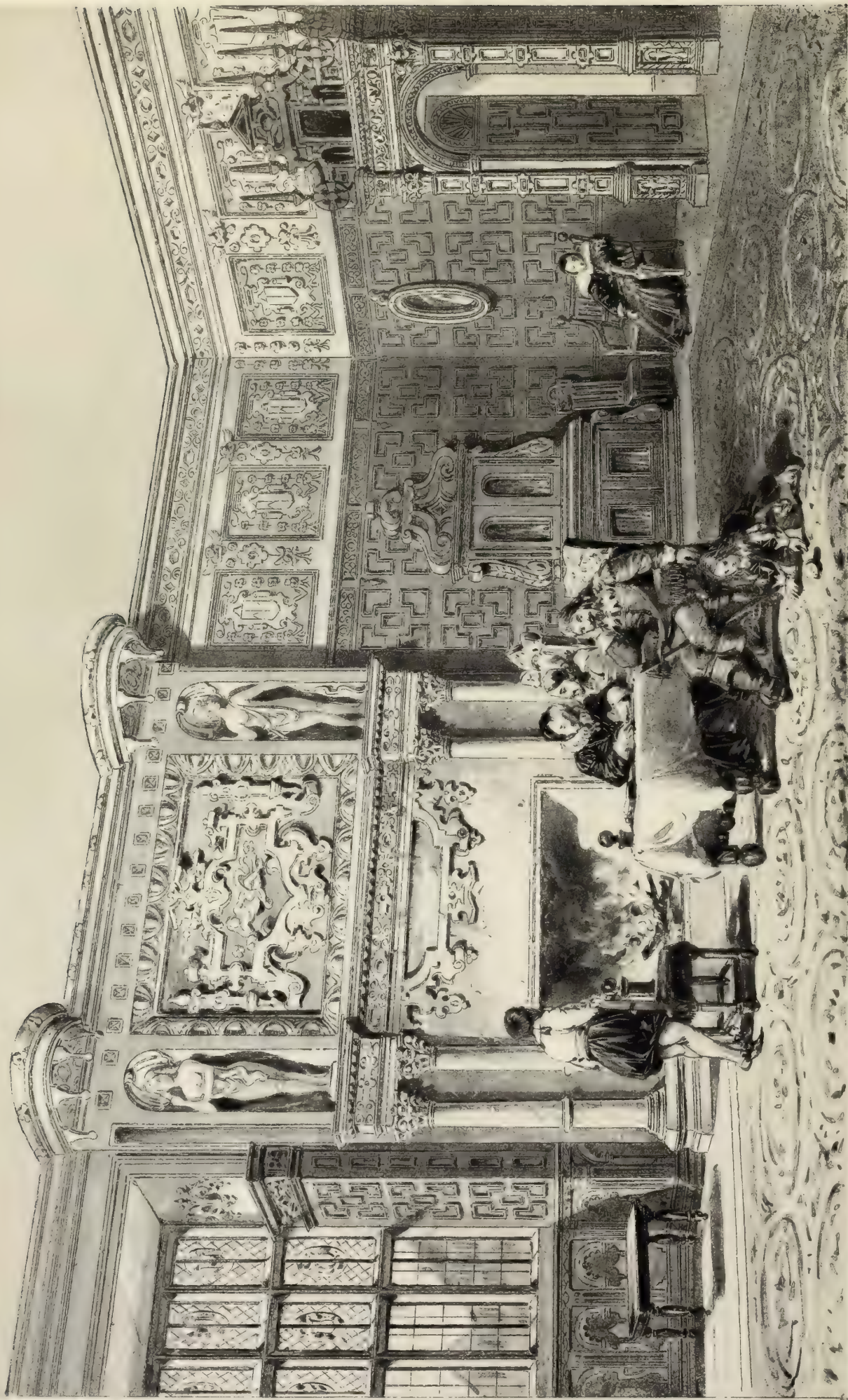


the second and third Baronets; the fourth Baronet was created, by George II., Lord Hobart of Blickling, in 1728; and in 1746, Earl of Buckinghamshire. His son, the second Earl, died without male issue, but left four daughters, one of whom married the late Marquis of Londonderry, another William Lord Suffield, the third Lord Mount Edgcombe, and a fourth the Marquis of Lothian, whose surviving son, the fifth Marquis, died at Blickling in 1841, leaving a son, an infant, who is heir-apparent to the

estate, now in the possession of his great aunt, the Dowager Lady Suffield.

The venerable Church of Blickling adjoins the Mansion. It is built—in the style of nearly all the Norfolk Churches—of flint, a material that essentially impairs the solemn dignity of the structure. Many of the Brasses and Tombs are of high interest; the one of which we append an engraving (on the preceding page) is to the memory of Edward Clere. It is described by Blomefield as "a most curious Altar Tomb, placed between the Chancel and Boleyn's Chapel. The Effigy which laid upon it is now gone; but there remain the Arms and Matches of his family, from the Conquest to the time that his son and heir, Sir Edward Clere, erected this tomb." As a work of art, the Tomb possesses considerable excellence. The carved Armorial Bearings retain much of the original brilliancy of their colouring. Among the Brasses is one for Anne Boleyn, aunt of the unfortunate Queen, and another of Isabella Cheyne, (dated 1485) remarkable as exhibiting the earliest authentic example of the necklace. An elaborately-wrought Oak Chest, of great size, strongly banded with iron, and secured by five curiously formed locks and keys, is preserved in Blickling Church; but a relic still more curious and unique is a Poor-box, of very primitive character, heart-shaped, and painted blue, the letters, "Pray remember the Pore," being gilt. We give engravings of both these peculiar and very interesting antiquities.





In Lithount by W. L. Walron

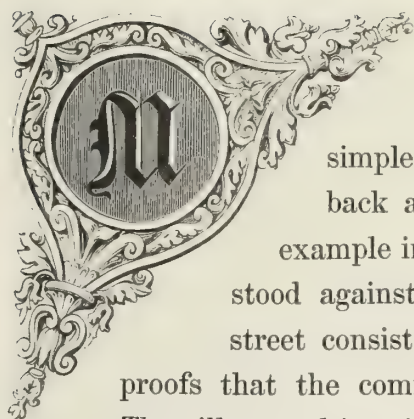
Published by Chapman & Hall, London, Sep 18, 1844

THE CHAMBER OF THE CHAMBER

Drawn by J. J. Hartung, from a sketch by

MONTACUTE,

SOMERSETSHIRE.



MONTACUTE. The village of Montacute is one of the most primitive and picturesque of the villages of England.

It consists of a large Square, a Market-place, with its simple and beautiful School-house, an erection which dates so far back as the time of Henry the Seventh,—a very rare and fine example in a remarkably good state of preservation, which formerly stood against a quaint old Market-house, now destroyed. The principal street consists of stone hovels, built in a rude style, but still retaining proofs that the comforts of the inmates were duly weighed and considered.

The village and its vicinity are flourishing, in consequence of the ample employment which the women obtain at glove-making, at which they are nearly all occupied in their own cottages. It is situated within four miles west of the town of Yeovil, and about the same distance south of Ilchester.

Montacute derives its name from a conical hill (*mons acutus*) which overlooks the village, and on which is a round tower, commanding an extensive view of the Vale of Somerset, and the British Channel.* The prospect thence is, indeed, not only extensive but exceedingly magnificent; including “the hills below Minehead and Blackdown, Taunton, Quantock Hills, Bridgewater Bay, and the coast of Wales; Brent Knoll, the whole range of Mendip, with the city of Wells and Glastonbury Torr; Cheech and Knowl Hills, Alfred’s Tower, and the high lands about Shaftesbury; also the Dorsetshire Hills, and Lambert’s Castle near Lyme.” At the foot, is the site of a Priory of black Cluniac monks, suppressed in the time of Henry the Eighth, of which only the Gatehouse endures; it is here pictured from a



* This tower was erected by one of the family of the Phelips. The ascent to it is so gradual, that he is said, upon one occa-

sion, to have visited the summit in his coach and four. The road winds round the hill.

drawing by Mr. Richardson. It is somewhat extensive, and contains one room, little injured by time, with a good oak ceiling of peculiarly bold character.

Montacute House, and the estates adjoining, have been for several centuries the property of the family of Phelips; who originally "came over" with the Conqueror, and in consideration of military services were requited with large grants of lands in Wales, where they were long settled. In the fourteenth century they "migrated" into Somersetshire, residing for many years at Barrington, not far from the present seat. The "spacious and noble building" was commenced in 1550, and finished in 1601, for Sir Edward Phelips, Knight, Queen's Serjeant, the third son of Sir Thomas Phelips. Its cost is said to have exceeded the sum of £19,500. It has since continued in the family of the founder, in the following line of succession. Sir Edward Phelips, Master of the Rolls, Chancellor to Henry Prince of Wales, and Speaker of the House of Commons, in the reigns of Elizabeth and James the First; Sir Robert Phelips, his son, in the reigns of James the First and Charles the First; Colonel Edward Phelips, during the Commonwealth, and in the reign of Charles the Second;* Sir Edward Phelips, Knight, in the reigns of James the Second and William the Third; his nephew, Edward Phelips, Esq., in the reigns of Anne and George the First; Edward Phelips, Esq., in that of George the Second; William Phelips, Esq., in that of George the Third; and John Phelips, Esq., in that of George the Fourth; the present possessor is a minor. But, unhappily, the Mansion, so long the scene of comparatively uninterrupted hospitality, has been, of late years, deserted; stripped in a great degree of its internal decorations; and left to the mercy of time. It presents, however, one of the finest and most interesting examples of the architecture of the period, yet existing in the kingdom; "combining simplicity of design with richness of ornament,"—"a magnificent specimen of the style of Elizabeth's reign."

The form of the building is that of the Roman letter E; a form which the founder is said to have adopted in compliment to his Royal mistress. It is built entirely of brown stone, found on the Estate. "The length of the Eastern or principal front," according to Mr. Shaw, (*"Elizabethan Architecture,"*) is one hundred and seventy feet; it is three stories in height, and is surmounted by gables and a parapet, crowned with pinnacles. Each story is marked by its entablature; the bays of its numerous windows are divided by stone mullions; and between each window of the uppermost story are recessed niches, containing a series of statues, the size of life, in Roman armour, resting on their shields." The wings, twenty-eight feet in width, are crowned by ornamental gables; the space between them being occupied by a terrace ascended by a flight of seven steps. The Western Front—we learn from the same source—was greatly

* The family suffered considerably, in consequence of their devotion to the royal cause during the unhappy reign of Charles the First; and, afterwards, their loyalty being un- | chilled by their losses, Colonel Richard Phelips united with Colonel Wyndham in secreting, and subsequently conveying out of the kingdom, the Second Charles.

improved, in 1760, by the acquisition of an ancient screen, removed from Clifton House, near Yeovil; "it is placed between the wings in front of the original edifice; surmounted by finials, crowned with grotesque figures rising from turrets connected by a pierced parapet." The Court, upon the Eastern front, is "a fine and appropriate accessory" to this stately Mansion. It contains two picturesque square Pavilions, or Lodges, at the angles facing the building. The sides are formed by an open balustrade, having a small circular temple in the centre of each; these latter are twenty-five feet in height, from the level of the Court. The whole composition exhibits great beauty.

Over the arched entrances in the centre compartment are the arms of the family—*argent, a chevron between three roses, gules, seeded or, barbel vert, with lions rampant as supporters.* Over the principal door of the building is the following couplet, indicative of the hospitality of its high-born owners:—

Through this wide opening gate,
None come too early, none return too late.

This, however, is not the only inscription to convey their sense of duty to their guests. Over the North Porch is the following:—

And yours my friend.

And on one of the lodges,

Welcome the coming
Speed the parting guest.

The interior is divided into suites of handsome and spacious apartments. The staircase is of the construction usual in the time of Elizabeth—stone steps round a huge solid mass of stone. In the Hall, is a fine stone screen; and, at the end, a bas-relief, four feet six inches in height, representing the ancient custom of "skimmitting or stang-riding."* The Hall contains also a curious old chest—the work, probably, of some Italian or French artist of the time of Henry the Eighth. The Rooms are generally panelled with oak; but the ceilings throughout, and the staircase, are quite plain; the walls of the principal apartments are, however, lined with finely-carved wainscoting to within a few feet of the ceiling—



* "Skimmitting, or, as it is called in the north of England, stang-riding, is still kept up in many parts of the kingdom, for the purpose of exposing to shame and ridicule, the man who has been guilty of cruelty or infidelity towards his wife." In the basso-relievo at Montacute, the wife, accompanied by a

crowd of villagers, is represented bestowing a few sound blows with her shoe upon her faithless partner, and "the artist has with happy effect introduced a church in the back-ground, to intimate that certain vows and promises which had been there solemnly pledged ought to have been kept in remembrance."

MONTACUTE.

the intervening space being ornamented by rich plaster-work, which has a fine effect. The screen, which Mr. Richardson has pictured in the appended print, belonged originally to the entrance to the Dining-room, and was removed to its present position by one of the later proprietors of the Mansion.*



Although the Mansion at Montacute supplies us with many subjects for illustration by the pencil, we have preferred to introduce a copy of the graceful and venerable School-house—one of the most striking and interesting remains of a remote period, and one with which no other than agreeable memories can be associated. The initial letter is part of the sculpture of the western front.

Unhappily, the Destroyer is busily at work about this fine old Mansion—one of the grandest, most original, and most auspiciously situated of the few unimpaired structures of the reign of Queen Elizabeth by which the kingdom is still enriched. Although its present possessor is the direct descendant of its founder, and “the line” has been unbroken for nearly three centuries, it is now deserted. All its glories are of ancient dates: the “wide opening gate” gives admission to no gay revellers; and the yet existing motto seems a solemn mockery—

**Welcome the coming
Speed the parting guest.**

* “It would appear from the introduction of the elegant screens or door-cases in the principal living rooms, that the cold draughts of air, caused by the long passages, the extent of the rooms, and the great size of the windows, must have been

felt even in the time of Elizabeth; these screens could have been made only for warmth and comfort. They are beautifully painted, and their effect is very quaint and pleasing.”—C. J. RICHARDSON.



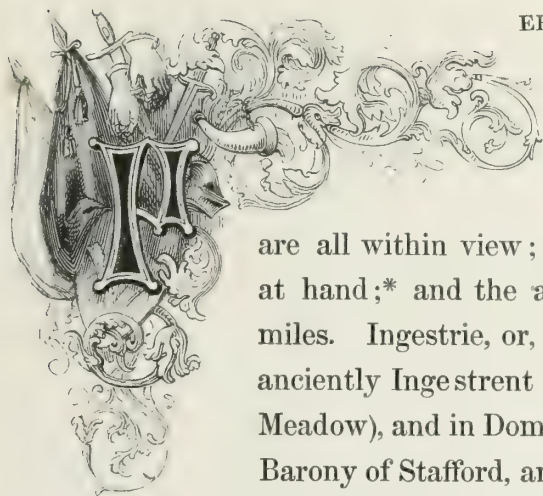
Designed by Messrs. Phipps & Hall, London. Engraved by J. H. Phipps.

THE GRIFFIN STATIONERS

Printed by J. H. Phipps, London.

INGESTRIE HALL,

STAFFORDSHIRE.



PERHAPS there are few districts so rich in historical interest as that in which is situated this venerable Mansion. The manors of Shugborough, Sandon, Chartley—with its ruined Castle—Heywood, Blithfield, and Wolseley,

are all within view; Tixal Heath, with its abundant legends, is close at hand;* and the ancient Town of Stafford is distant about three miles. Ingestrie, or, as now more commonly written, Ingestre, and anciently Ingestrent (from *ing*, in Danish, *a meadow*, that is, Trent Meadow), and in Domesday-book called *Gestreon*, was a part of the Great Barony of Stafford, and granted to Robert de Toeni by William the Conqueror, being then valued at 15s. 5d. In the reign of Henry the Second, it was held by Eudo, or Ivo de Mutton, or Mitton, who gave certain lands in Ingestre to the Priory of St. Thomas à Becket near adjoining, and then newly-founded: he afterwards became a lay-brother there, leaving his possessions to his son, Sir Ralph de Mutton, who had issue Adam and Philip, both knights. Sir Adam was also a benefactor to the fore-named convent, and had the presentation of a canon granted to him and his heirs for ever, to celebrate Divine Service for the souls of Sir Philip de Mutton, his brother, his own soul, and those of his ancestors and successors: he died in the fortieth year of the reign of Henry the Third, leaving by Isabella, his wife, Ralph, his son, who died without issue, and Isabella, his only daughter, married to Sir Philip de Chetwynd. After the death of Sir Philip de Mutton without issue, Philip de Chetwynd, son of Sir Philip and Isabella, became sole heir to that family (the Muttons) in his mother's right,

* William Chetwynd, who was Gentleman Usher of the Chamber to Henry the Seventh, in the ninth year of that king's reign was barbarously and treacherously assassinated on Tixal Heath, near Ingestre, by Sir Humphrey Stanley, of Pipe, from

motives of jealousy, having inveigled him from his house by a counterfeit letter. Pennant says:—"It does not appear that justice overtook the assassin, although his widow perseveringly evoked it."

and was possessed of Ingestre, &c., &c.; which, by a continued succession, descended to Walter Chetwynd, Esq., who, dying without issue, his estates devolved to Captain Chetwynd, his near relation, whose descendants were created Barons of Ingestre and Talbot. In 1784, John Chetwynd Talbot, who succeeded his uncle William in the barony, was raised to the dignity of an Earl of the United Kingdom by the style and title of Earl Talbot of Ingestre.

His successor was his son, Charles Chetwynd, Earl Talbot of Ingestre, whose seat is still the noble old Hall of his ancestors. None of the nobles of the kingdom are more universally esteemed or respected. He has extensive estates in the immediate neighbourhood in his own holding; and is distinguished by his active promotion of agricultural improvements. The nobility and gentry of the surrounding district frequently assemble to witness the success of his experiments, and to participate in the hospitality of this noble "English farmer." His Lordship, however, has not altogether eschewed public life. For some time he was the Irish Viceroy. The manor and estate of Ingestre have recently received a large accession by the purchase of the Tixal Estate, from Sir Clifford Constable, by the present Earl Talbot.

Ingestre Hall is pleasantly situated on a gentle declivity, sloping towards the river Trent, in a large and richly wooded park, which contains some remarkably fine beech and other trees.* The house has a stately and venerable appearance. It is in the style which prevailed during the reigns of Elizabeth and James the First—having various projections, bay windows, and others with stone mullions. The north front was built by the present Earl, corresponding in character with the south front; and like that also of brick and stone; by which means several elegant rooms and a grand staircase have been added. The north side has a terraced flower-garden ornamented by fountains, a stone balustrade, &c., which add much to the elegance of this part of the building. The interior well agrees with the exterior—consisting of large and well-proportioned apartments, the principal of which is the Library, an elegant room occupying the western portion of the Mansion, containing a valuable collection of Books, placed in handsome oak cases, with pilasters, &c., of the Corinthian order; also a beautiful marble fire-place. The Billiard-room is wainscotted with oak, one-third of its height, containing a variety of grotesque heads in small panels. The grand Staircase has a massive oak railing of arabesque character. The interior, however, has been greatly modernised; and its chief attraction to the antiquary will arise from the Family Portraits, which possess considerable interest. But the Mansion contains a rich treasure of

* The fertility and other natural advantages of "the vale," and, we may believe, its picturesque beauties also, in remote times, determined the ancient nobility of Staffordshire to make it their chosen seat. This, and a lower portion of the river, are adorned with that graceful bird the swan. Ingestre, and

the neighbouring royalties, have had "games of swans" immemorially. Amongst the distinguishing marks on the beaks of the birds used in 1785 in the several royalties adjoining the Trent, enumerated by Dr. S. Shaw, we find that of "Earl Talbot, Ingestre; two notches on the right side."

historical and antiquarian lore: in the Library are preserved five Volumes in Manuscript, collected by Walter Chetwynd, Esq., consisting of Letters, Pedigrees, &c., &c.*

The present Church of Ingestre is situate very near the Hall, on the S. E. side (the ancient Church was on the S. W. side of the house), and is a plain but handsome structure in the Grecian style of architecture—consisting of a Tower; a Nave, with side aisles; and a Chancel; the Ceiling of the Nave being much enriched with festoons of fruit, flowers, &c.—and that of the Chancel with shields of arms, &c. The Nave is separated from the Chancel by an appropriate Screen, having the Royal Arms in relief over the Entrance, and, together with the Pulpit, &c., is of Flanders oak. The Chancel contains several mural Monuments of the Chetwynd Family, and Busts of the late Countess and a little Boy. There is an interesting mural Tablet for the late unfortunate Charles Thomas Viscount Ingestre, who was lost in a Morass, near Vienna, on the 23rd of May, 1826, being twenty-four years of age; it represents the extrication of his dead body. There is also a figure exhibiting Religion with a chalice in the hands. This is placed on a Monument to the present Earl's brother, the late Rev. John Talbot, Rector of Ingestre, &c. The Church has six fine Bells, and an Organ; and was built by Walter Chetwynd, Esq., in 1673. A full account of the building and consecration of the Church is given by Dr. Plot, in his "Natural History of Staffordshire." †

The neighbourhood of Ingestre is full of historical interest. On Hopton Heath (now inclosed), distant about a mile and a half, a bloody battle was fought on Sunday, the

* Walter Chetwynd, Esq., of Ingestre, the celebrated antiquary, was the son of Walter Chetwynd, Esq., and married Ann, daughter of Sir Edward Bagot, Bart., August, 1658. He introduced the learned Dr. Plot, from Oxford, into Staffordshire, to write its Natural History. Dr. Plot exhibits in his work (1686) a Plan of Ingestre Hall, and gives an account of the rebuilding of Ingestre church by his patron.

The first person who undertook to write upon the history and antiquities of Staffordshire was Sampson Erdeswick, Esq., of Sandon, near Ingestre, *venerandæ antiquitatis cultor maximus*, as Camden describes him; *i. e.* an eminent encourager of venerable antiquity. He died in 1603, and was buried under a handsome monument, having his effigy, "cut to life," erected by himself in his lifetime, in Sandon church. His MS. papers fell into the hands of Walter Chetwynd. This latter gentleman obtained in addition the collections of Mr. Ferrers, of Baddesley, and of William Burton, the Leicestershire historian, and brother of the Anatomist of Melancholy. To these he added very large collections of his own. All these MSS., upon the repairing of Ingestre Hall, were put in a box, for safety, by the Rev. James Milnes, rector, and were unfortunately lost. They were, however, subsequently found at Rudge; but continued in obscurity, till rediscovered at Ingestre, when they were placed in the hands of Dr. Stebbing Shaw, the learned and indefatigable historian of the county, whose premature decease unhappily interrupted his elaborate work. There is a

good portrait of Walter Chetwynd, Esq., the antiquary, by Lely, at Ingestre Hall.

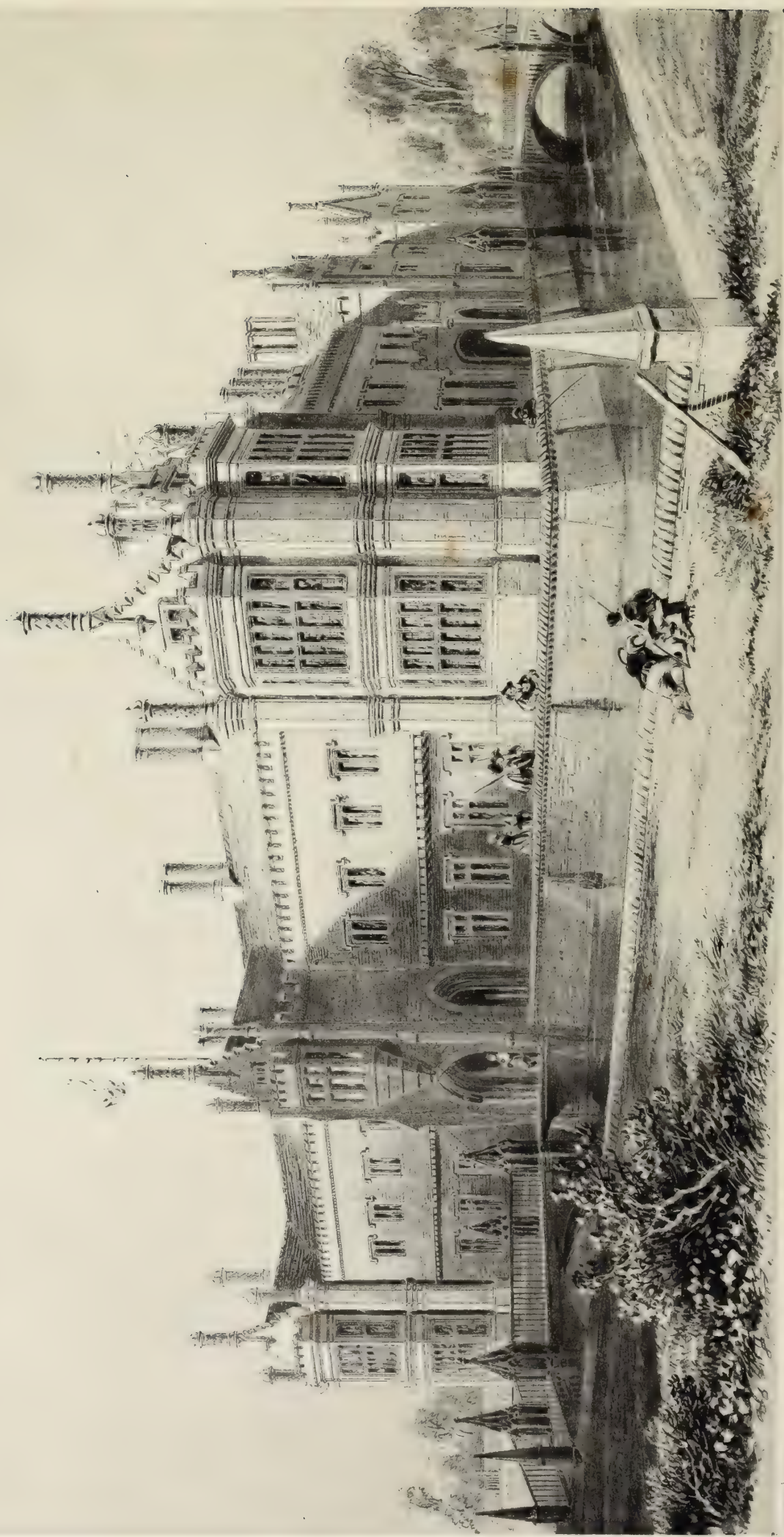
† One member of the Talbot family, Charles Talbot (son of the Lord Chancellor), who died in 1733, made the tour of Europe with Thomson, the author of the "Seasons," to whom Lord Talbot was a liberal patron and kind benefactor.—His poem on "Liberty," which was conceived during their travels, opens with an affectionate tribute of sorrow to the memory of his friend.

"O my lamented Talbot! while with thee,
The Muse gay roved the glad Hesperian round,
And drew th' inspiring breath of ancient arts;
Ah! little thought she, her returning verse
Should sing our darling subject to thy shade!
And does the mystic veil from mortal beam
Involve those eyes, where every virtue smiled,
And all the father's candid spirit shone?
The light of reason, pure without a cloud;
Full of the generous heart, the mild regard;
Honour disdaining blemish, cordial faith,
And limpid truth that looks the very soul."

Thomson also composed a poem "To the memory of Lord Talbot," which is equally creditable to the Chancellor and the Poet, and reflects great honour on Lord Talbot's family, to whom it is addressed.

19th of March, 1643, between the King's troops, commanded by Spencer Compton Earl of Northampton, and the Parliamentary Forces under Sir John Gell and Sir William Brereton; in which the Earl, with six captains and about 600 soldiers, were all killed. Human bones and fragments of military weapons have been turned up by the plough on this spot. One of the most interesting of several ancient remains in the vicinity is that of Chartley Castle. It has been a ruin for more than a century. The Park contains a thousand acres, inclosed from the Forest of Needwood, and never submitted to the plough. It has long been inhabited by a noble herd of "wild cattle," descended, *in a direct line*, from the wild cattle of the country which roamed at large in ancient times over the Forest of Needwood—probably a corruption of Neat's Wood, or the Wood of Cattle. Chartley Castle was one of the prison-houses of Mary Queen of Scots. On the 21st of December, 1585, she took her final leave of Tutbury, and was removed to Chartley. It was during her residence at the latter place, that what has been denominated "Babington's Plot," was matured; which, on its discovery, led to the execution of no less than twelve persons engaged in it. The discovery of this plot, likewise, in which Mary herself was intimately involved, hastened the fate of the unhappy queen. It was whilst Mary was on horseback, enjoying the sports of the field, in this neighbourhood, that she received the messenger who communicated the discovery of her guilt. The announcement of the fatal intelligence which Sir Thomas Gorges conveyed, suddenly extinguished the fond expectations which had been so long cherished. She instantly directed her horse's head homewards; but was not permitted to return thither. She was conveyed to Fotheringay—the last sad scene of her eventful history.





by J. D. Harding

HELMINGHAM HALL, SUFFOLK.

HELMINGHAM HALL, SUFFOLK.



ELMINGHAM HALL may be classed among the most remarkable and interesting edifices in the Kingdom ; for, although it has undergone many changes, and been subjected to a variety of “improvements,” the leading characteristics of the ancient structure are retained ; it still exhibits a connecting link between the strong castles of the old Barons, and the embattled mansions which succeeded them. The Hall is distant about eight miles from the venerable town of Ipswich. The Park contains about five hundred acres, and is largely stocked with deer. The Entrance-gate—which forms

the initial letter to this Chapter—is placed between two Lodges—modern, but in admirable keeping with the old House. An Avenue, arched by magnificently grown trees, conducts to the South Front of the Mansion ; in which is the principal Entrance, approached by a Bridge thrown across the Moat. The Moat encompasses the building ; which is surrounded also by a Terrace. Both are kept in excellent repair ; and the former is well supplied with fish. The Draw-bridges are maintained in all their primitive formality, and are, we understand, even to this day, raised every night. The appended print exhibits the picturesque interior of one of the two “ Gate-houses,” in which these ancient appendages



HELMINGHAM HALL.

still remain,—showing also the rude machinery by which it was elevated or depressed. It is an object now very rarely encountered: one of the most impressive records of “the state” (using the term in its double sense) in which our ancestors lived—keeping perpetual watch and ward. All praise be to the existing Lord of this Mansion, who has taken especial care to prevent Time from destroying so peculiar a relic of a remote age. The present representative of the Tollemaches—John Tollemache, Esq.—has indeed manifested continual zeal to protect from injury the seat of his ancestors—restoring with judgment, skill, and taste, where injuries have resulted from years, but so as in no

degree to impair its original character; neither adding to, nor taking from, its early and “fair” proportions.

Notwithstanding these solemn tokens of gone-by days, so intimately associated with times of peril, the external appearance of the building is peculiarly light and graceful—a character which it derives, chiefly, from four large Bay Windows, with projecting cornices and embattled parapets; Gables profusely ornamented with richly wrought finials; and a multiplicity of Chimneys similarly enriched, with reticulated and indented mouldings. The structure is quadrangular. The Courtyard, with its several dependent buildings, has been restored with remarkably good taste and imposing effect. The Eastern Entrance to these buildings is here pic-



tured. Crossing this Court, the Hall is reached*; the State Apartments are limited to the Western Front. They have been arranged with greater care to comfort than to Baronial grandeur; due attention has been paid, however, to the “furnishing,” and the taste of the Tudor age harmoniously prevails throughout the Mansion. Until very lately, the Hall had been completely deserted by the family, and was rapidly falling to decay. When it became the residence of the present proprietor, it was completely renovated; the Garden or West Front, which had become dilapidated,

* Over the entrance of the Porch leading to the Great Hall from the Court Yard, is a shield cut in stone, with these seven quarterings:—

1. Tollemache, Argent, a Frett Sable.
2. Joyce . . . Argent on a Chevron Gules, 3 escallops, Or.

3. Joyce . . . Or, a Lion rampant, Azure armed Gules.
4. ——— . . . Gules, a Fesse between 3 buckles, Or.
5. Visdeliea . . . Argent, 3 Wolves' heads, coupéd Gules.
6. Curzon . . . Ermine a bend checky, Argent and Sable.
7. Peche . . . Argent, a Fesse between 2 Chevrons Gules.

HELMINGHAM HALL.

having been entirely rebuilt. The Hall and several of the Apartments are adorned with Portraits of the ancient and noble Family; among them are some fine paintings by Lely, Kneller, and Reynolds.

A relic of exceeding interest is contained in one of the rooms. It is the Lute which Queen Elizabeth presented to an infant scion of the House, to whom her Majesty stood Godmother. It has the date,—1580,—and the inscription, “Cymbalum Deca chordon.” It is preserved in a glass-case, which also encloses a variety of rare and curious coins; and in the same chamber is a spinette—believed to have been once the property of the Virgin Queen.



The very ancient Family of Tollemache resided for many generations at Bentley in Suffolk. In their old Manor House there was “to be seen until lately,” (within the present century, perhaps), the following inscription:—

*When William the Conqueror reigned with great fame,
Bently was my seat, and Tollemache was my name.*

They boast their descent from Tollemache, a Saxon Lord of Bentley and Stoke Tollemache in Oxfordshire, in the sixth century. In the Domesday Book, the name is written Toolmag, and subsequently Thalemache, Tolemache, Talmage, Tallmash, and Tollemache. For nearly thirteen hundred years, the Family has dwelt in Suffolk county, flourishing in uninterrupted male succession, until so recently as 1821, when, by the death of the late Earl of Dysart, the title became extinct, and with it the direct male line of the long famous race. They acquired the rich estate at Helmingham by the marriage of Lionel Tollemache, of Bentley, Esquire, with Edith, daughter and sole heiress of William Joyce, of Crekes Hall, in Helmingham, who in the first year of the eighth Henry was found, by requisition, to hold the Manor of Bentley by knight's service. He served the office of High Sheriff of Norfolk and Suffolk in the fourth year of the same reign. By this Lionel Tollemache, Helmingham Hall was built. He died in the early part of the reign of Edward the Sixth, and was succeeded by his son, Lionel Tollemache, Esq., who was knighted by Queen Elizabeth, who, during her progress through the counties of Suffolk and Norfolk in 1561, honoured him with her presence at Helmingham Hall, on August 14th and four following days, “where she was entertained with great splendour and hospitality.” During the visit, Her Majesty stood Godmother to her Host's eldest son, Lionel: to commemorate this event, she presented to him, as we have stated, a Lute, still preserved as an heir-loom in the Family.

HELMINGHAM HALL.

His son, the first Baronet, was advanced to the dignity by James the First, in 1611. He died at Helmingham on the 5th of September, 1612, and was buried there on the same day (in the Parish Register the interment is entered, "*Et eodem die sepultus fuit*."). Helmingham Hall continued in his male descendants until the death of Wilbraham Tollemache, Earl of Dysart, in 1821*, when it devolved upon his sister Louisa, Countess of Dysart, and upon her death in 1840, to the present proprietor, John Tollemache, Esq., M.P. for North Cheshire, eldest son of the late Admiral Tollemache, grandson to Lady Jane Halliday, sister to Lionel, fifth Earl, and Wilbraham, sixth and last Earl of Dysart.

The Earldom of Dysart came to the family by the marriage of Sir Lionel Tollemache, Bart., with the Lady Elizabeth Murray, eldest daughter and heiress of William Murray, first Earl of Dysart; upon the death of her father she succeeded to the title. Sir Lionel died in 1669, and was buried with great pomp at Helmingham on the 25th of March, in the same year. The Countess married secondly at Petersham, in Surrey, February 17, 1671-2, to John Maitland, Duke of Lauderdale, and Knight of the Garter.

The Tollemaches—although classing amongst the most ancient families of the realm, and for centuries preserving an unbroken link—appear never to have been very emulous of distinction. The name scarcely appears upon the Roll of Fame: neither in the Senate nor at the Bar have they achieved for it high repute; nor does it occupy a conspicuous place in the annals of war of any period—from the Conquest down to the existing age†.

In the immediate vicinity of the Hall, are several primitive and highly picturesque Cottages, many of which are of a date coeval with that of the Mansion: and the very ancient and venerable town of Ipswich is inconceivably rich in architectural antiquities.

* During the lifetime of this Earl, old English hospitality was kept up in a most primitive style, whenever he was residing at the Hall. The tenants and tradesmen employed by his Lordship were allowed to visit the Hall whenever they pleased, and many yet living remember with grateful pleasure the entertainment afforded them there.

† The exception should, however, be made in favour of General Thomas Tollemache. In the Church, there is a sarcophagus of white marble, in which stands, upon a pedestal, a bust, and behind it an obelisk of reddish marble, surrounded by military trophies. On the face of the sarcophagus is this inscription:—"Thomas Tollemache, Lieutenant-General (descended of a family more ancient than the Norman Conquest,) second son of Sir Lionel Tollemache, Bart., by his wife, Elizabeth Murray, Countess of Dysart in her own right. His natural abilities and first education were improved by his travels in foreign nations, where he spent several years in the younger part of his life, in the observation of their genius, customs, politics, and interest; and in the service of his country, abroad in the field, in which he distinguished himself to such advantage by his bravery and conduct, that he soon rose to considerable

posts in the Army. Upon the accession of King William III. to the Throne, he was made Colonel of the Coldstream Regiment of Foot Guards, and soon after advanced to the rank of Lieutenant-General. In 1691, he exerted himself with uncommon bravery in the passage over the river Shannon, and the taking of Athlone, in Ireland, and in the battle of Aghrim. In 1693, he attended the King to Flanders; and at the battle of Landen, against the French, when His Majesty himself was obliged to retire, he brought off the English Foot with great prudence and success. In 1694, he was ordered by the King to attempt the destroying of the harbour of Brest in France; but on his landing at the head of six hundred men, he was so much exposed to the enemy's fire, that most of his men were killed, and himself shot through the thigh, of which wound he died a few days after. Thus fell this brave man, extremely lamented, and not without suspicion of being made a sacrifice, in this desperate attempt, through envy of some of his pretended friends; and thus failed a design, which, if it had been undertaken at any time before the French were so well prepared to receive it, might have been attended with success, and followed with very important effects."

HELMINGHAM HALL.

HELMINGHAM CHURCH stands by the south side of the Park. The tower was built in 1487, as appears by the copy of an agreement now in the Church chest,



between "John Talmage, Esquier, Maistress Elizabeth, his wyff, Edmund Joyce, Gent., John Wythe, and William Holme, on the one part, and Thomas Aldrych, of North Lopham, Mason, on the other, for thirty pounds." It is not known by whom the Church was built; but in 1258, Dame Margaret Creke, who founded the Nunnery of Flixton, near Bungay, presented to it, and the Prioress and Nuns of Flixton presented to it till 1312, when she exchanged the patronage for that of Flixton, with the

Bishop of Norwich; from that time the Bishops presented to it till the Reformation, when the Crown claimed and has presented to it ever since. It is dedicated to the Virgin Mary. About a foot and a half from the ground, on the south side of the steeple, carved in stone letters of a foot high, is the following inscription, in old English letters:—

"Scandit ad ethera, Virgo, puerpera virgula Jesse."

The Steeple is a square tower of Flints, embattled on the top: on the south side are the arms of Tollemache,—three shields—of the date 1543, when it was built. It is supported by four buttresses, all standing diagonally. On the west side, near the ground, was an inscription, now gone.

The Nave of the Church is of the date of the fourteenth century, and contains a fine South door of the then prevalent style of architecture. The Windows, as well as the Roof, are of a later age—probably about 1540. The Chancel is quite modern, but is now undergoing alterations and repairs; the result of which will be, to assimilate it with other parts of the venerable building. In reference to this matter, also, high praise is due to the present proprietor of Helmingham, inasmuch as he is removing many of the blots left upon the sacred edifice by the bad taste or heedless indifference of his predecessors.

Both the Chancel and Nave are crowded with monuments commemorating the heroic deeds of members of the Family of Tollemache. The most remarkable and interesting fills nearly the whole of the southern side of the nave; and it is so lofty, that part of the roof has been displaced to make room for it. It contains, in niches, four

HELMINGHAM HALL.

figures of men kneeling with their hands clasped and erect before them, the three first in a row, the fourth above them; they are bareheaded, with swords by their sides, and in the dress of the 17th century. We learn from a rhymed inscription underneath each figure that these are the effigies of the four first of the Tollemaches who settled at Helmingham—the monument to their honour being erected by the fifth.*

* These rhymes are curious and interesting, and possess sufficient merit to justify our devoting to them the space necessary.

I.

Baptized Lyonel Tollemache, my name,
Since Norman's conquest of unsoyled fame,
Shews my descent from ancestors of worth;
And that my life might not belye my birth,
Their virtues track, with heedful steps I trod;
Rightful to men, religious towards God.

Train'd in the law, I gain'd the bar and bench,
Not bent to kindle strife, but rather quench;
Gentle to clients, in my counsels just;
With Norfolk's great Duke, in no little trust;
Sir Joyce his heir was my fair faithful wife,
Bentley my seat, and seventy years my life.

III.

My stile and state (least any question should)
My Sire and Grandsire have already told;
My fame and fortune not unlike to theirs,
My life as fair as human frailty bears;
My zeal to God, my love to ev'ry good,
My Saviour knows, his saints have understood.

My many virtues moral and divine,
My liberal hand, my loving heart to mine,
My piety, my pity, pains and care,
My neighbours, tenants, servants, yet declare.
My gentle bride Sir Ambrose Jermyn bred;
My years lack five of half my grandsire's thread.

II.

Heir of my Father's name, surname, and seat,
Lands, goods, and goodness towards small and great;
By Heaven's dear blessing on my best endeavour,
In his fair footsteps did I well persevere;
Amongst the best, above the most admir'd,
For all the parts my race and place requir'd.

High sheriff of Suffolk once, of Norfolk twice,
For both approv'd, right, gentle, just and wise;
Frank house, frank heart, free of my purse and port,
Both lov'd and loving towards every sort;
Lord Wentworth's daughter was my lovely Pheer,
And fourscore, six less, liv'd I pilgrim here.

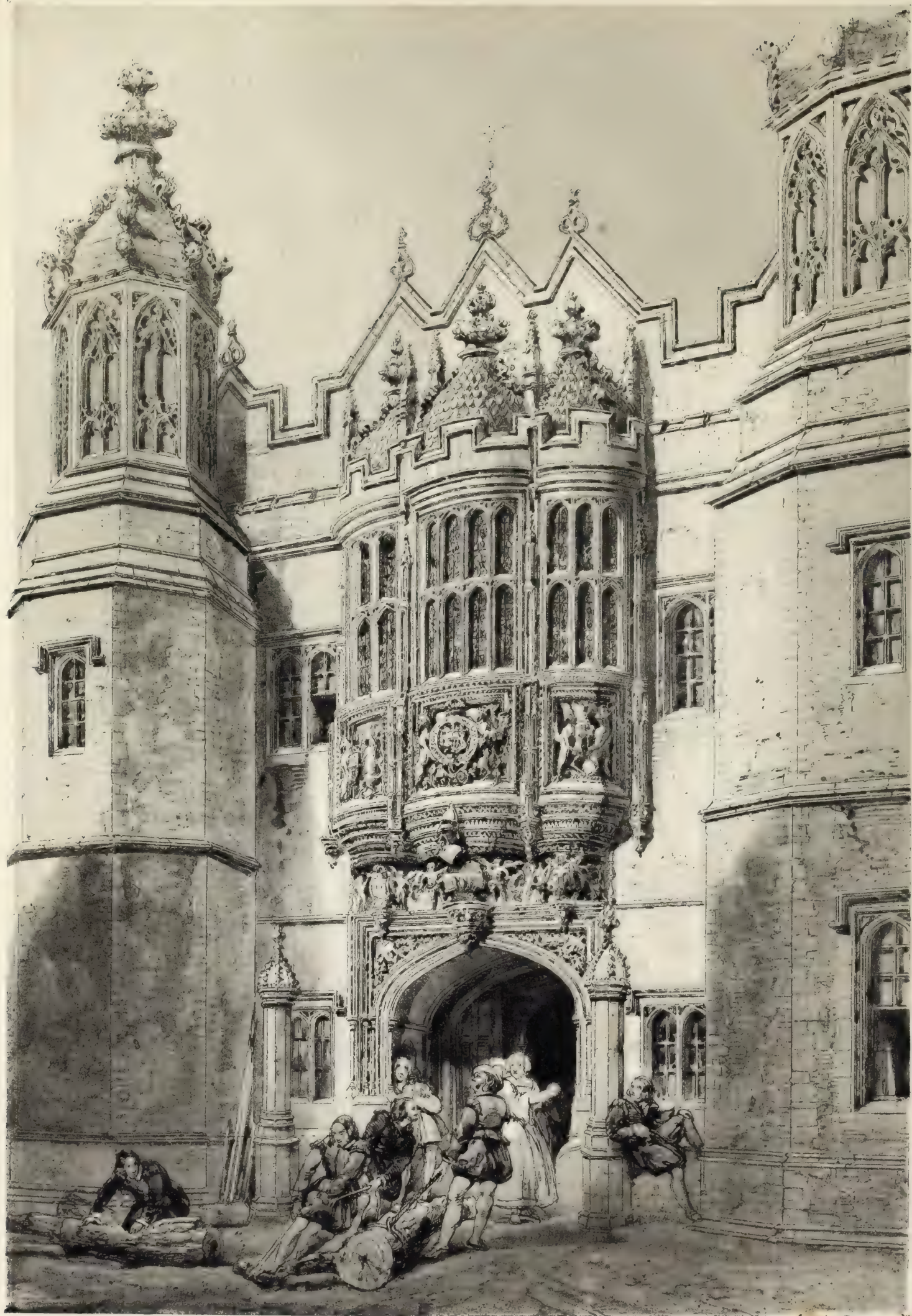
IV.

Here, with his father, sleeps Sir Lyonel,
Knight, Baronet, all honours worthy well;
So well the acts of truth, his life exprest
His elder's virtues, and excell'd their best;
His prudent bearing in his public place,
Suffolk's high sheriff twice, in sixteen years space.

His zeal to God, and towards ill, severity;
His temperance, his justice, his sincerity:
His native mildness towards great and small,
His faith, his love to friends, wife, children all,
In life and death; made him belov'd and dear,
To God and man, happy in Heaven and here.

Happy in soul and body, goods and name;
Happy in wedlock with a noble dame,
Lord Crumwell's daughter; happy in his heir,
Whose spring of virtues sprouts so young and fair:
Whose dear affection, to his founders debtor;
Built them this tomb, but in his heart a better.





In Litho: by J.D. Harding

Published by Chapman & Hall London April 1st 1844

from a Sketch by C.J. Richardson F.S.A.

HENGRAVE HALL, SUFFOLK.

HENGRAVE HALL,

SUFFOLK.



ENGRAVE HALL—"an embattled Manor-house, with Turrets of singular design and a Gate-House of acknowledged beauty"—is situate about two miles from the ancient and venerable town of Bury St. Edmunds.* The founder of the building was Sir Thomas Kytson, a wealthy cloth-merchant of London, by whom it was erected, between the years 1525 and 1538, probably upon the site of a mansion still older,—the ancient hall of the de Heme-graves. A brief history of the several families through whose hands the Manor has passed into those of its present possessor, Sir Thomas Gage, Bart., may interest the reader.†

In the reign of Edward the Confessor, it formed part of the territory of St. Edmund, by whose monks it was held at the Conquest. About the middle of the twelfth century it was granted by Anselm, the seventh Abbot, to "Leo and his heirs;" and by them was assumed the surname of Hemegrave. The de Hemegraves filled the highest offices in Suffolk for upwards of two centuries, when the race was extinct, and the estate became, by purchase, the property of the Hethes. In failure of male issue, it passed—in the nineteenth of Henry VI.—by purchase, to the Staffords. In 1522, consequent upon the attainder of Edward, Duke of Buckingham, it was sold to Sir Thomas Kytson, "citizen and mercer of London, otherwise called, KYTSON THE MERCHANT;" so he is styled in an Act of Parliament which confirmed him the purchaser of Hengrave.‡ He was succeeded by a posthumous son, who left no male issue; he had, however, three daughters, one of whom married Thomas Lord Darcy, created Viscount Colchester and Earl Rivers, and

* Hengrave is called in Domesday Book "Hemegretha." In several ancient deeds it is variously spelt Hemegreth, Hemegrede, Hemegrave, and Hengrave.

† This information we condense, chiefly from a costly volume in quarto, published by the late John Gage, Esq., F.S.A., entitled "The History and Antiquities of Hengrave."

‡ His portrait, by Holbein, is among the family portraits at Hengrave. It is that of a fine portly citizen, with a stern, but

intellectual, countenance. He was Sheriff of London in 1533, having been previously knighted. His mercantile transactions were principally carried on "at the cloth fairs or staples holden at Antwerp, Middleburg, and other places in Flanders, by the Merchant Adventurers, to which company he belonged." His wealth must have been enormous, for he purchased estates in the counties of Suffolk, Devon, Dorset, Somerset, and Nottingham.

who, in right of his wife, became entitled to, and resided at, Hengrave. From her inherited a daughter, Penelope, who married Sir John Gage, Bart., of Firle, in Sussex.* In this family Hengrave has since continued; its present proprietor being Sir Thomas Gage, the eighth Baronet, born on the 20th of March, 1812.

The Mansion, which seems to have undergone very little change since its erection, and may be classed among the most unimpaired domestic structures of the kingdom, is of considerable size, "covering 18,500 square feet of ground," although by the removal, in 1775, of a mass of building which projected at the east and north sides, together with a high Tower, it has been reduced one third at least from its original extent. Several ancient family documents which still exist, and of which copies are given by Mr. Gage, inform us that the whole cost of the structure did not much exceed £3000.†

From these interesting documents we learn also that the Mansion at Hengrave was furnished with all necessaries from sources within its own boundaries—a mill, a forge, and a farm; a dovecote, a grange, a barn; a great and little park, a vineyard, an orchard, a hop-ground, and a hemp-ground. There were butts for the Archers, ("still visible in the upper part of the Park"); mews for the hawks, and kennels for the hounds. There was a bowling-green also; and the neighbouring ponds were well stocked with fish to divert the Angler and supply the "Fast-day meal." The Inventory of household goods, taken in 1603, enumerates among other items, now familiar only to the Antiquary, "the Shovelboard," a table for playing a fashionable game; of Armour, the "Almain Rivetts," "the Privye Coats" of Mail; the "Jackes of Plate," the "Mayle Gorgetts," the "Spanish Burgenetts," the "Daggess," (short Hand-guns); "Snaphaunces," (Firelocks,) Pethernells, (a kind of Harquebuss,) and Ptýzens, (Partizans,) both "ordinary and very fayre." Of Musical Instruments, the Recorder, the Cornute, the Bandore, the Cittern, the Curtall, and the Lysarden—all "in ye chamber where ye Musicyns playe;" with books, "covered with parchment," containing pavines, galliards, measures levaultoes, corrantoes, and Italian fa-laes.

The beautiful and long-famous Gate-way of Hengrave Hall is pictured in the accompanying print. It is a splendid example of "Tudor magnificence;"—"of such singular beauty," says Mr. Gough, "and in such high preservation, that, perhaps, a more

* It is said that Sir George Trenchard, Sir John Gage, and Sir William Hervey, each solicited at the same time the hand of the wealthy heiress; and that, to keep peace between the rivals, she threatened the first aggressor with her perpetual displeasure; "humorously telling them that, if they would wait, she would have them all in their turns—a promise which the lady actually performed." Her first husband was Sir George Trenchard, her second Sir John Gage, and her third Sir William Hervey. She left issue only by her second husband.

† Several documents relative to "the raising of Hengrave"

are still preserved. Among others, is the contract with John Eastowe, the mason, to "macke a house at Hengrave of all manor of mason's worck," &c. &c. "The said John must have for ye sayd worck, and finishing thereof, iic.li. (£200), to be paid, x li. when he begins the foundacyon thereof, and afterwards always a^s xx li. worth of worke is wrought by estymacion." The plasterer's contract is for £116 "of lawful money of England." Among other items are these—"For a lode of tymbar, vi s.; "The glasyar, for making of all the glass wyndowes of the manour place, with the sodar, and for xiii skuttchens with armes, iiii li." (four pounds.)

HENGRAVE HALL.

elegant specimen of the Architecture of the age in which it was erected cannot now be seen." We borrow our description of it from Mr. Gage. The structure has an arch obtusely pointed; in the spandrels appear the Kytson Crest,—a unicorn's head erased. The space above is filled by a triple bay window, the domes of which are rich in scale work and crockets, and have basements or brackets elegantly terminated in pendant corbels; each square compartment in the lower division of the window contains a Shield, bearing the Arms of some member of the family of the founder. On the frieze below two of these Shields are these words:—

Opus hoc fieri fecit Tome Kytson.

Ano Dni. MCCCCC. Tricesimo Octavo.

The battlements of the Gate-house, assuming the appearance of small gables, the points of which, crowned with richly carved hoop garlands and vanes, correspond with those of the triple dome below, give height to the whole, and complete the beauty and harmony of the design. The Inner Court of fine masonry, embattled, appears in its original state; and is distinguished by the bay window of the Hall on the north side. The interior of the Mansion has little of its primitive character; but "the florid style of architecture which prevailed, is still conspicuous in the fair tracery, pendant, and spandrels of the bay window," which retains its early beauty. Of the number and variety of the apartments at Hengrave, and of the splendid luxury of its domestic arrangements, some judgment may be formed from the "Inventory," dated 1603, of which Mr. Gage prints a copy. Here we read of the Queen's Chamber, the Chiefe Chamber, the Great Chamber, the Armoury, the Gallery at the Tower, the Dyning Chamber, the Chapell Chamber, the Chamber in which the musycions playe, and a host of others—all magnificently furnished. The Great Chamber was hung with eight large pieces of fine arras—"parke worke with great beasts and fowls, 160 yards;" the cheyres and stooles were covered with coloured clothe of silver; the carpetts were of Turkeye worke. The Dyning Chamber had its tapestry—"of the story of Danea." The Wynter Parlor, its "pfuming frame of brasse" and "chesse boorde, wth men to it." To the furniture of the Armoury and the Musicians' Chamber we have adverted. The contents of the "Sadler's Shopp," however, denotes more pointedly the wealth and luxury of the family. The saddles were of sumptuous character—"layed with gould lace;" "fringed with gould and silke;" "embroidered with goulde and purle;" and so forth.

Towards the close of the last century, the Mansion was the abode of a sisterhood of expatriated nuns. They belonged to the English Convent of Austin Nuns at Bruges, and obtained an asylum here by the generosity of Sir Thomas Gage, himself a Roman Catholic. They subsequently returned to France; but the mortal remains of many of the persecuted Sisters lie in the Churchyard of Hengrave—among others, those of their

HENGRAVE HALL.

Abbess, the venerable Mary More, one of the heirs-general, and the last lineal descendant, in the paternal line, of the great Chancellor, Sir Thomas More.

Hengrave Church is very close to the Hall, and would appear, indeed, to have been originally attached to it. It has

long ceased to be used for the purpose of worship, but is kept in repair as the Burial-place of the family. It is a small structure, built of the materials common to sacred edifices in the counties of Norfolk and Suffolk—rough flint, with cement and free-stone in the battlements, parapets, groins, buttresses, windows, and arches. The round Tower, indicated in the ac-



companying print, is curious, and of remote antiquity. Its external aspect is peculiarly venerable, covered with Ivy-trees, the growth of centuries. The interior (where, it is said, no religious service has been performed since the Reformation, the family having adhered, through all changes, to the old faith,) is without pews, and contains many richly-sculptured Monuments. Among them is a superb Tomb of marble and coloured free-stone, to the memory of Margaret, Countess of Bath, and her three husbands; the first of whom was Sir Thomas Kytson—the citizen-founder of Hengrave—who died September 13th, 1545, aged 55 years. The other principal Tombs are in memory of Sir Thomas Kytson, the younger; Sir Thomas Darcy; the Bouchiers, Earls of Bath; the Cornwallys; and the Gages.

Altogether, there are few of the Baronial Mansions of England so little spoiled by time—so comparatively uninjured by modern taste and injudicious improvement. Hengrave Hall is “a fair, and, in some respects, a unique example of the domestic architecture of the period of its erection.”





WEST STOW HALL, SUFFOLK

WEST STOW HALL, SUFFOLK.



WITHIN four miles—north-west—of the venerable town of Bury St. Edmunds, the traveller may notice, not far from the road-side, the turrets of an ancient House, now decayed, but which, in the palmy age of England, was classed among the stateliest of its “stately Homes.” Unless attention is directed to it, however, it will attract no passers-by; for very humble are now the pretensions of the Palace-Hall, in which resided Charles Brandon, Duke of Suffolk, and his Royal wife, the youngest daughter of Henry VII., sister to Henry VIII., and widow of Louis XII., King of France.

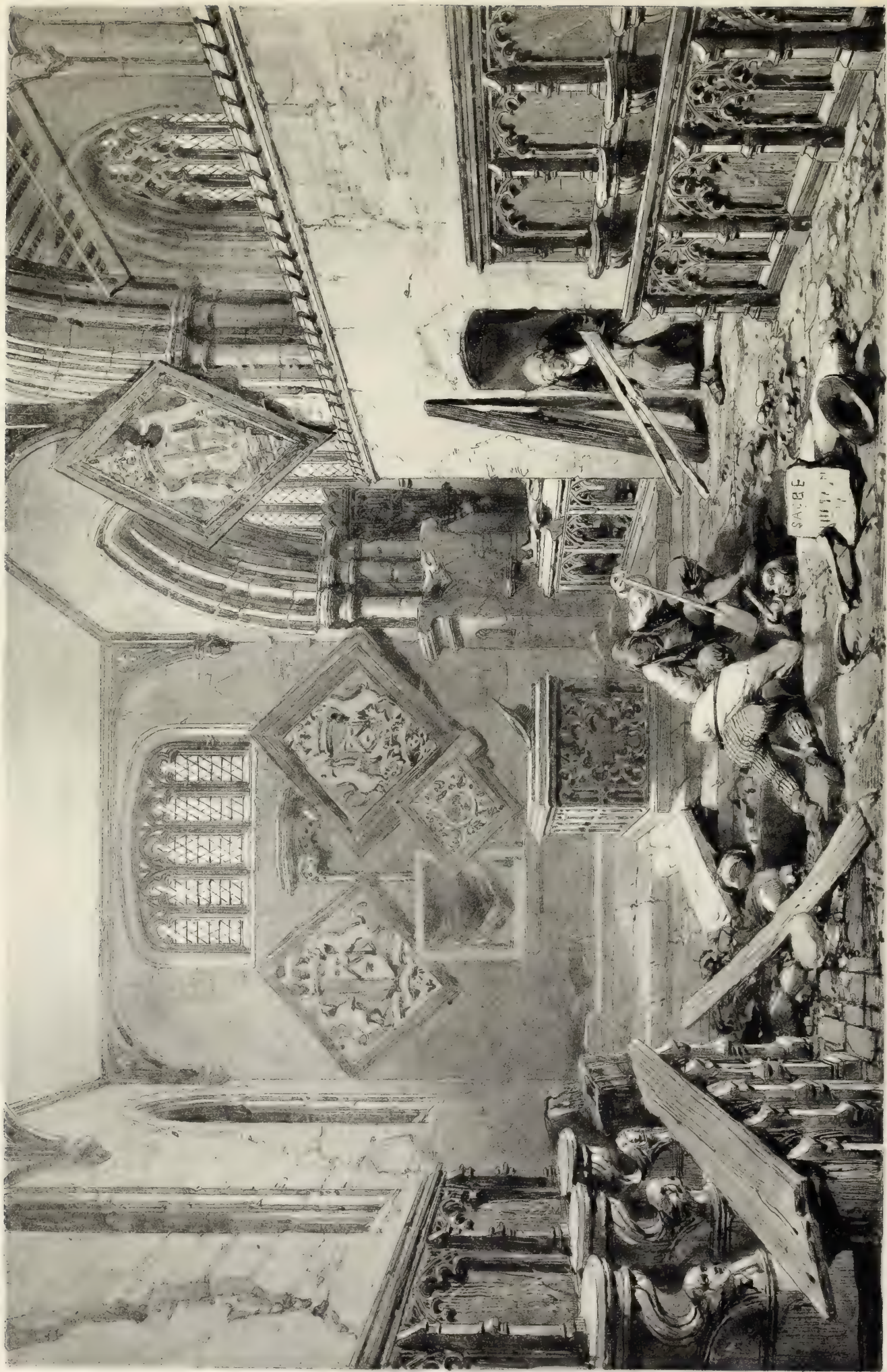
The Old Hall is situated in the very centre of a host of picturesque antiquities; in all directions around it exist objects of exceeding interest,—as relics of the olden time and imperishable illustrations of British History. It would be difficult to find in the kingdom so many remains of architectural splendour within a circuit of four or five miles. Bury contains the most interesting of our monastic ruins. Among them are those of the famous “Norman Tower” (still comparatively unimpaired), erected in the reign of the Conqueror, as the Grand Portal to the magnificent church of Abbot Baldwin;—the Charnel Chapel, in which Lidgate wrote,—the Church which for centuries enshrined the miracle-working bones of St. Edmund,—and the walls of the Chamber where, on the 20th of November, 1215, “the Barons” pledged “the repose of their souls” to extort the Charter of Freedom from the tyrant John. The road to West Stow is scarcely less rich in historic sites than the town of Bury. Without the north-gate are the remains of the Gateway to St. Saviour’s Hospital, where,—during the Parliament of 1446, assembled at Bury, by Henry VI.,—the “good Duke Humphrey” was murdered by Cardinal Beaufort and De la Pole; half a mile beyond, we cross the Old Toll-gate Bridge of the mitred Abbots of St. Edmundsbury; at a short distance, an ivy-clad Tower is all that remains of the Church of Fornham St. Genevieve; but tumuli still endure to indicate where the ten thousand Flemings were buried by “sloven-hands,” after the bloody battle which gave to the second

Henry peaceable possession of the crown. By other roads we pass objects equally fertile of history. The Round Towers of Saxham are within ken ; Risby and Hengrave Churches are close at hand ; and very near us are some of the grandest and most beautiful of the Baronial Halls of England—Coldham, Rushbrooke, and Hengrave among the rest.

All who visit the ancient mansion of West Stow, will first enter the venerable Church, to which a footway leads through a field from off the main road. It is a fine example of a very early age. The Tower is square and embattled ; the Chancel, apparently of a more recent date than the Nave, contains an enriched Piscina, of the fifteenth century, and many mural monuments and grave-stones of the once illustrious family of Crofts—a family now known in Suffolk only by history and these cold records of their fame. The Nave has an open roof ; the brackets that support the principals are ornamented with armorial bearings of “ many ancient Lords of this Manor, with their alliances.”

Of West Stow Hall very little is known. The assertion that it was formerly the residence of Charles Brandon, Duke of Suffolk, and the Royal widow he had married, is supported mainly by tradition and their armorial bearings, which still exist, carved upon a stone, over the porch. Of the once extensive pile nothing now remains, except the Turrets we have pictured ; and a long Corridor, reaching to a modern house—the comfortable home of a substantial farmer. The former bears ample evidence that its date is of the time of Henry VIII. ; that of the Corridor is not so remote by a century.

It is certain that, after the romantic marriage of Charles Brandon with the beloved of his younger days, when death had freed her from her state-contract with Louis XII., and her early lover had become a widower, they lived for many years in comparative seclusion in Suffolk ; and, although “ Mary Tudor died at the Manor of Westhorpe in this county, in 1533,” it is more than probable that West Stow was one of their mansions. It was evidently of great extent ; there are persons still living, who recollect a quadrangular court and extensive out-buildings ; and the wide Moat by which it was surrounded was filled up only two years ago. The Tower is partially of a defensive character ; the interior consists of several small chambers, one of which contains some singular paintings in distemper, the principal objects in which are these :—A boy hawking, with an inscription in old English letters, “ Thus doe I all the day ;” a young man making love to a maiden, inscribed — “ Thus doe I while I may ;” a middle-aged man, looking on—the inscription, “ Thus did I when I might ;” an aged man, hobbling onward—the inscription, “ Good Lord, will this world last ever ?” The drawings are rude, but they are of the age of Elizabeth. They were recently exposed to view by the removal of a skirting of oak ; and are as fresh as if painted yesterday.

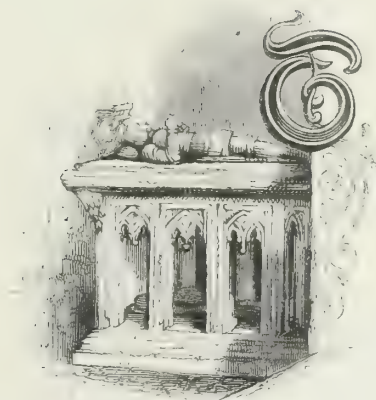


Engraving of a Sketch by J. H. P. 1841

PROTESTANT REFORMATION

ARUNDEL CHURCH,

SUSSEX.



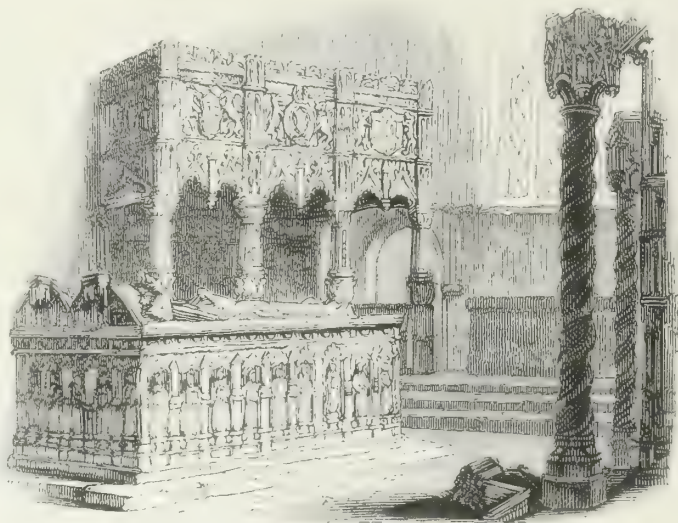
THE church at Arundel—of which we give a print of the interior from a drawing by Mr. Prout—is of very ancient date. For a series of years down to our own time, it was suffered to fall into decay; and age was gradually removing all tokens of its former splendour. The roof had disappeared from the chancel; and ivy had overgrown its carved pillars and mullioned windows; the few repairs to which it had been subjected had been carried out in bad taste; and for a long period it remained a discreditable evidence of the apathy of successive Dukes of Norfolk, rather than a monument to record the honours and glories of the race. It is now, however, in progress of restoration; its claims upon the noble family have been recognised; the inroads of time have been effectually arrested; and it is undergoing such necessary changes (at the cost of the present Duke) as are dictated by judgment and good sense. The church occupies an elevated position north of the town, and nearly opposite the principal entrance into the Castle. Its exterior has many traces of antiquity, and not a few remains of early beauty. Age, and the slovenly hands of stonemasons, have, however, materially injured its venerable character and imposing effect—its principal injury having been sustained by the addition of a wooden spire placed above a low square tower which rises from the centre of the edifice. The church is of large size, and consists of a double arcade, dividing the nave from



ARUNDEL CHURCH.

the aisles, above which are placed, "in what in the architecture of the age was termed the cleoestory, a row of circular windows enclosing quatrefoils—a shape of rare occurrence." The south transept was, we are told, formerly occupied by the parochial altar; it now contains the communion-table and the font; the latter being octagonal upon an octagonal shaft, with a corresponding pedestal. It is composed of Sussex marble, and is of very early date. In the north transept was "the chantry of St. Christopher, commonly called Salmon's"—to which was attached a priest whose endowment was the appropriation of the Church of Rudgwick, "with two acres of land, one in Rudgwick for his use, the other in Arundel for the site of his residence." The foundation of this chantry was created by the benefaction of Edward Mille, Esq. "The first incumbent, William Baynton, took possession of the benefice on the 9th May, 1440." *

The original ecclesiastical foundation was that of the alien priory, or cell, dedicated to St. Nicholas, established by Roger de Montgomery, Earl of Arundel, soon after the Conquest, and subjected to the Benedictine Abbey of Seez, or De Sagio, in Normandy. It consisted only of a Prior and three or four Monks, who continued to conduct the establishment for nearly three centuries, until the 3rd year of the reign of Richard II., when Richard Fitz-alan, Earl of Arundel, obtained a license to extinguish the Priory and to found a Chantry for the maintenance of a master and twelve secular canons with their officers. Upon this change, it was styled "the College of the Holy Trinity." †



The Collegiate church being intended as the mausoleum of his family, the founder supplied ample means to enrich it with examples of monumental splendour. The tomb of his son Thomas Fitz-alan and his wife Beatrix, daughter of John, King of Portugal, was

* "In 1511, a dispute arose between the college on the one part, and the mayor, burgesses, and parishioners on the other, as to the liability of their respective bodies to repair the transepts and tower, with the bell and other appurtenances belonging to the latter. By consent of the parties, the point at issue was referred to the arbitration of Thomas, Earl of Arundel, and Robert Sherburne, Bishop of Chichester; and an award was soon after published, by which the burthen was equally divided between the college and the town. To the

former, the duty of repairing the south transept, commonly called '*the chancel of the parish*,' was assigned; to the latter, the obligation of attending in the same manner to the north transept; while the expense of upholding the tower, and the emoluments to be derived from the use of its bells, were thenceforth to be shared equally by both."

† At the suppression, it was endowed with a yearly revenue of 263*l.* 14*s.* 9*d.*

the earliest of those placed in the church. It is of alabaster, finely sculptured.* It was formerly painted and gilt. It contains the effigies of the Earl and his Lady; at the feet of the Earl is a horse, the cognizance of the Fitz-alans, and at those of the Lady are two lap-dogs. Around, in niches, are small standing figures of ecclesiastics or pleureurs, with open books, as performing funeral obsequies, and above them as many escutcheons, the emblazoning of which is nearly obliterated. Other "stately tombs" are erected to the memories of John Fitz-alan and Eleanor his wife; Thomas, Earl of Arundel, and his wife, "one of the eyres of Richard Wodeville Earl Rivers, sister to Elizabeth Queen of England, sometime wife to King Edward IV."—recording the date of the Earl's death, 1524; and to Henry, Earl of Arundel, the last of the Fitz-alans, erected by his son-in-law, John, Baron Lumley, with a Latin inscription, of which the following is a translation:—

"The magnanimous hero, whose effigy is here beheld, and whose remains are deposited beneath this monument, was the Earl of this place, the last of a family deriving its lengthened descent from the son of Alan. His name was Henry, Lord and Baron Maltravers, Clunne and Oswaldestre, senior knight of the most noble Order of the Garter, only son and successor of William, Earl of Arundel, and the worthy representative of his father's virtues. To Henry, Edward, Mary, and Elizabeth, he discharged the duty of Privy Councillor. Under the first, he was Governor of Calais, Marshal of the army at the siege of Boulogne, and afterwards Lord Chamberlain. At the coronation of Edward, he officiated as Earl Marshal; at that of Mary, as Lord High Constable. To the former, as to his father, he was Lord Chamberlain: to the latter, as well as to her sister, Queen Elizabeth, he was Lord High Steward, and President of the Council.

"Thus, this man, illustrious in his descent, more illustrious in his employments, and deemed most illustrious both at home and abroad, rich in honour, but broken with labour and worn out with age, having attained his sixty-eighth year, calmly and piously fell asleep in the Lord, in London, on the 25th of February, 1579.

"To the kindest of fathers-in-law, and the best of patrons, here interred, John Lumley, Baron Lumley, his affectionate son-in-law and executor, with many tears, and as a last testimony of his love, has consecrated this monument, and adorned it with his own armour, not for the sake of preserving his memory, which his virtues have rendered immortal, but for the sake of that mortal body, which is here deposited, in the hope of a happy resurrection."

There is one monument of a peculiarly striking character; it occupies an opening cut in the wall, between the chancel and the Lady's chapel—the chapel which forms the subject of our principal engraving. They are divided by low arches. The tomb is an open feretrum or bier, carved in alabaster, and formerly painted, under which lies an emaciated figure extended on a shroud. Upon the upper slab is an effigy in plate armour, with a close tabard, emblazoned with Fitz-alan and Maltravers, quarterly, the feet resting on a horse. Two angels support the head. It represents John Fitz-alan, Earl of Arundel, who died at Beauvais of wounds received at the siege of Gerberoy, in 1435. He had selected this spot as the place of his interment; and although his remains were buried in the Cathedral of Beauvais, this singular monument was erected to his memory here.

* By this Thomas Fitz-Alan and his wife Beatrix was founded a hospital called "Maison Dieu," for the maintenance of as many poor as the revenues with which it was endowed,

would support. At the Dissolution, these were valued at 42*l.* 3*s.* 8*d.* per annum.

ARUNDEL CHURCH.

The church encloses several monuments in addition to those we have enumerated; and in the chancel are many brasses, containing epitaphs "in obsolete Latin and monkish verse" to masters and fellows of the college and to servants of the noble families—the Montgomeries, the Albinis, the Fitz-alans and the Howards—who have held sway over Arundel for centuries, for—

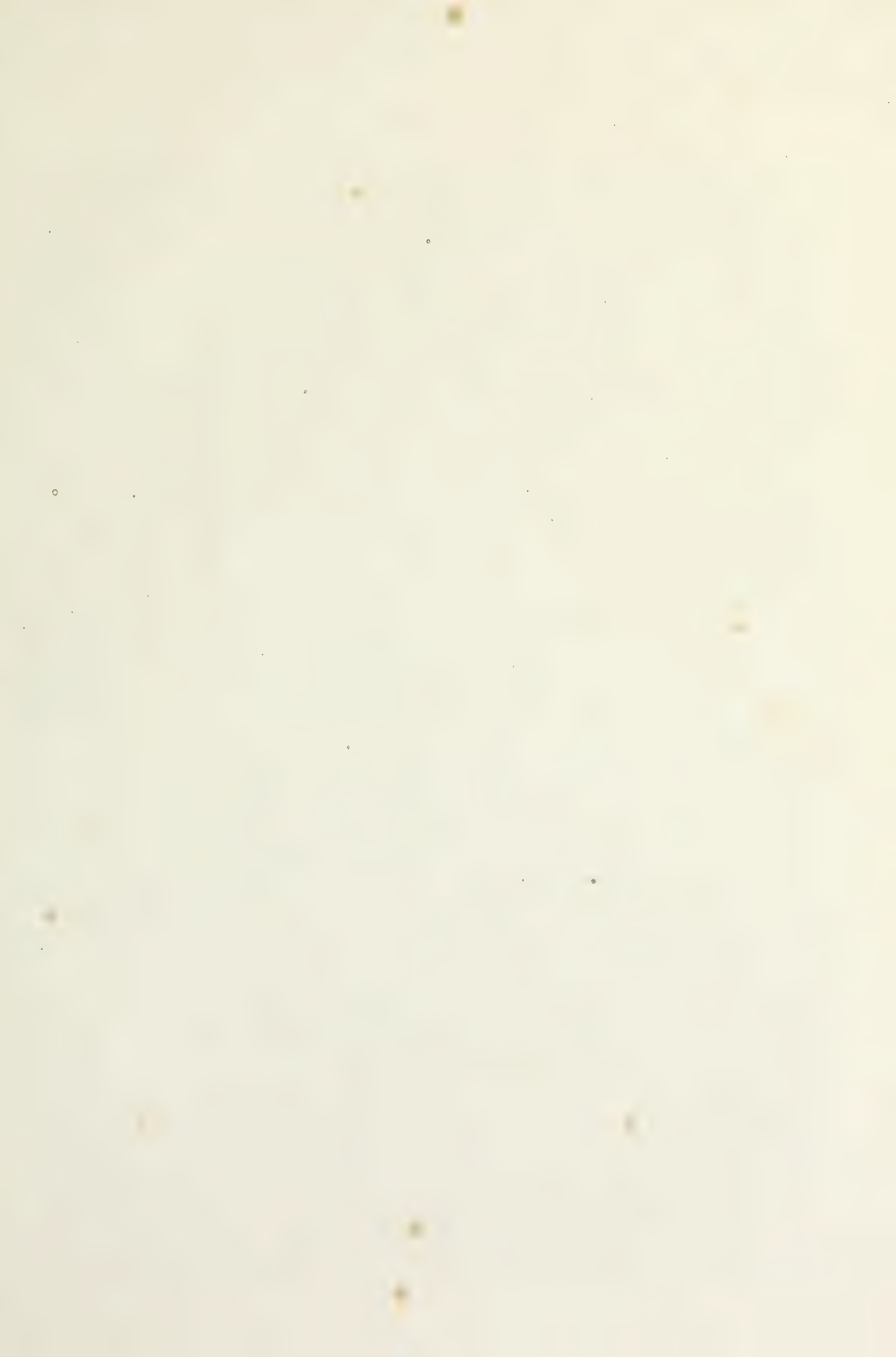
" Since William rose and Harold fell,
There have been Counts of Arundel ;
And Earls old Arundel shall have
While rivers flow and forests wave."

The decorations of the church and its magnificent tombs were either seriously injured or destroyed by soldiers quartered in the church during the siege of the castle in 1643. The windows were formerly filled with richly stained glass, the eastern window containing a series of kneeling figures, male and female, in coat armour and mantles, with their respective armorial bearings.*

It is to the honour of the present Duke of Norfolk, that although a member of the Roman Catholic Church, he has deemed it his duty to restore this ancient and venerable edifice from the state of dilapidation in which it has for many years existed.

* In one of the chapel windows is the figure of a swallow on the wing, which is considered to intimate the original of the name of the castle; "for history and geography," says Mr. Tierney, "the realms of fancy and romance, have all been explored in order to discover its etymon." One author has amused himself with a rebus founded on the resemblance between the words *Hirondelle* and *Arundel*; and "it is not

improbable," writes Dr. Beattie, "that the migratory bird, here introduced, may have been selected as an appropriate emblem for the chapel window. The conjecture is, at least, as plausible as another that has been advanced; namely, that *Arundel* is derived from *Hirondelle*—the name of *Bevis's Horse*."





Published by Chapman & Hall London January 1st 1884

From a sketch by J. P. P. 1880

BOXGROVE CHURCH, SUSSEX

BOXGROVE CHURCH,

SUSSEX.



THE PRIORY, BOXGROVE—part of which is now in ruins, but portions of which are still used as the Parish Church—was founded by Robert de Haiâ, Lord of Halmacro, A.D. 1117, in the reign of King Henry the First, in honour of the Virgin and St. Blaise, for three monks only of the Benedictine order. The sole daughter of the founder was married to Roger St. John, who added three more; and the number was augmented to fifteen, by their two sons, William and Robert, in the reign of King Stephen.

It remained, however, subordinate to the Abbey of L'Essay, or De Exaquo, in Normandy, A.D. 1149. Before the suppression, the monks were reduced to nine. But when Edward the Third assumed possession of other alien Priories, that of Boxgrove secured the privilege of being "indigena," by which it was rendered independent, and retained its endowment—considerable in proportion to the extent of the establishment. In the year 1535, its annual revenue was £185 19s., without including the income derived from fines and renewals.

The Ruins of Halnacre, or Halnaker, House, the mansion of Robert de Haiâ, or De Haye, still exist in the grounds of Goodwood, the seat of his Grace the Duke of Richmond. To this "worthie and valourous knight," the estate was given by Henry the First; from his descendant it passed, by marriage, to the family of St. John. In the reign of Edward the Third it was transferred, also by marriage, to the Poynings; subsequently, it passed through the hands of the Bonvilles into those of the Lords de la Warr, who gave it to Henry the Eighth in exchange for the Abbey and lands of Wherwell, in Hampshire. Halnacre remained an appanage of the Crown until towards the close of Queen Elizabeth's reign, when the Morleys received a grant of it. In 1701, it became the property of Mary, Countess of Derby,* who inherited from her father, Sir William Morley.

* This Countess of Derby was the daughter of Sir William Morley, K.B., and her mother was a daughter of Sir John Denham, the Poet. On the north side of the Chancel is a marble Monument to her memory. She died in 1752, at the age of 85. She was distinguished by charitable deeds and on her tomb is represented sitting under an oak, relieving poor travellers, and pointing to a building she had founded in

the Parish—a Hospital endowed in 1741, as the inscription informs us, "the Alms-houses for the habitation and support of poor aged and infirm women,—the School for the habitation and maintenance of a school-master, and the education of poor boys and girls—the women and children to be chosen out of the parishes of Boxgrove, East Lavant, and Tangmere."

BOXGROVE CHURCH.

At her death in 1752, it devolved to her cousin, Sir Thomas Ackland, Bart., who sold it for the sum of £50,000 to the Duke of Richmond. The Remains are of very limited extent; sufficient, however, to indicate the former magnitude and splendour of the edifice.

Of the conventual buildings (the great extent of which may be estimated by the old walls which form enclosures to neighbouring farm-yards) little remains except the Refectory, now used as a barn; and the present Parish Church, supposed to be the Choir of the original building. Some portions of the ancient Nave, which appears to be of a



more remote era, may be traced in the broken arches westward of the Church; and the Chapter-house is attached, externally, to the North Transept, having a Norman doorway, with arches on each side of it, leading, it is believed, to a Cloister which extended to the Refectory and the habitation of the monks. It is this fine relic of the once extensive and richly-decorated structure which Mr. Prout has pictured in the appended Print. A considerable portion of it has been removed by time; and the Church is now separated from the Refectory by a

huge gap, where sheep were feeding quietly at the time of our visit. Marks of a Piscina, and a place for the Bell, may still be detected by a minute scrutiny. In an old MS., which came accidentally into our hands, it is surmised that this portion of the edifice was the Private Chapel of the monks.

The exterior of the Church (represented on the opposite page) is of very imposing character, bearing indubitable tokens of remote antiquity. The Tower is low, with windows; in its general form it resembles that of Winchester, and seems to be of the era of Henry the Second. The interior consists of a Nave and Chancel, without division, with aisles on each side, north and south Transepts; and a space, westward of the Tower, which is certainly the most ancient part of the structure. In length it is 126 feet; the width of the Nave being 24 feet, and that of the aisles each 13 feet 6 inches. The Eastern Window, of three large lights, is separated internally by tall shafts and flourished capitals, and is ornamented, externally, with the nail-head moulding. This mixture of ornament affords almost conclusive proof that the structure is of the date of Stephen or Henry the Second, when the round Norman arch was first abandoned, and several novelties, which prevailed only in a few instances, were

BOXGROVE CHURCH.

introduced. Pillars, somewhat similar in character, support the roof; but they have been consigned, from time to time, to the hands of the "white-washer," who has effectually hidden the fine Purbeck marble of which they are composed.

The sepulchral remains in the Church of Boxgrove are remarkable, and worthy of investigation, although it is difficult to ascertain with any degree of certainty to whom the Tombs severally belong. They are six in number, two situated against the north wall of the north aisle, and another of large dimensions under one of the arches which divide the Chancel



from the north aisle; and three others, placed against the south wall of the south aisle. Two of these probably contain the bodies of a sister and daughter of William de Albini, Earl of Arundel, who left a donation to the Church for prayers to be made "*pro animâ Adelizæ reginæ* (his mother, and Queen-Dowager of Henry the First), *et pro animabus Olivizæ sororis meæ, et Olivizæ filiæ meæ, quæ ibi jacent.*" Out of this circumstance has probably arisen a tradition, that Queen Adeliza was here interred; but there is sufficient evidence to prove that her remains were deposited in the Conventual Church of Reading.* Dugdale asserts, but erroneously, that Gundreda, wife of William

* "This Adeliza," writes Camden, "was daughter to Godfrey Barbatus, of Lovaine, who had for her dowrie Arundell Castle and all the forfeited lands of Robert de Belismo, the Earle, when the King (Henry the First) took her for his second wife.

"In her commendation, a certaine Englishman in that unlearned age wrote some unlearned verses," of which these lines are the commencement:—

"When Muses nine thy beauties rare (faire Adeliza Queene
Of England) readie are to tell, they starke astonied beene;
What booteth thee so beautifull, gold-croune or pretious
stone,
Dimme is the diadem to thee, the gemme hath beautie
none."

After the King's death she married William de Albini; "who, taking part with Maude the Empresse against King Stephen, and defending his castle (of Arundel) against him, was, in recompense of his good service, by the saide Maude, the Empresse and Ladie of Englishmen (for this title she used), created Earle of Arundel; and her son, King Henry, gave the

whole Rape of Arundel to that William, to hold of him by the service of fourscore and foure knights' fees and one halfe." During her contest with Stephen, Maud was lodged in the Castle of Arundel, which the King besieged. The Earl, however—or, it is said, his Countess—by diplomacy, contrived to facilitate the escape of the Empress to Bristol, from which she took shipping, and returned to the Continent.

"A small Chamber, over the inner gate of Arundel Castle, enjoys the traditionary fame of having been her sleeping-room, during her sojourn there. It is a low square apartment, such as the Castellan might have occupied during a siege." The Bedstead on which the Empress is reported to have slept is still preserved there. "Its massive walnut posts are elaborately carved, but so worm-eaten that, unless tenderly scrutinized, the wood would be apt to fall into powder in the hands of the visitor." We have quoted this brief account from Dr. Beattie's History of Arundel. From the engraving that accompanies it, there can be little doubt that this relic is no older than the reign of Henry the 8th, if so old.

BOXGROVE CHURCH.

Earl Warren, was here buried; her husband, it is believed, was a benefactor to the establishment. Thomas de Poynings and Philippa his second wife (daughter of Edmund Mortimer, Earl of March, Countess Dowager of Arundel and Pembroke), are also said to have been here interred; and upon the key-stone of one of the tombs in the north aisle are the arms of the family of St. John (argent in a chief gules, two mullets pierced or)—the tomb possibly of Thomas de Poynings, summoned as Lord St. John of Basing, 1369, (42 Edw. III.), obit. 1429. It is left mainly to conjecture, aided by the uncertain light of tradition, to determine whose dust is covered by these stones. There is, however, one Monument, concerning which no doubts can exist. It is a Sacellum, or Shrine, belonging to the family of West, or La War. The date, as may be seen on the pendant ornament between the two north-eastern arches, is 1532, which was during the lifetime of Thomas West, second Baron La War and Cantilupe; but it is supposed to have been erected after his death by his daughter, Dorothy, who married Sir Edward Owen. The inscription under the Altar in the Shrine—

Of y^e charite pray for y^e souls of Thomas La Ware and Elizabeth h^s wyf,

seems to sanction the supposition. In other parts of the Shrine may be read the words,

Thomas La War Anno Dni ^CMVXXXII.

and

Elizabeth La War.

Between the niches of the Shrine, over the arcades, are four coats of arms, supported by angels, with the quarterings of La War, Cantilupe, Mortimer, St. John, Poynings, Bonville, Wingfield, &c. The Tomb is a peculiarly interesting and remarkably beautiful object. It has recently been cleaned and repaired by order of the Duke of Richmond—somewhat clumsily, however, for the workman has disarranged several of the decorations, and one of the figures he has placed “upside down.” It is richly carved in stone, and abundantly ornamented. Mr. Prout has introduced it into the Drawing which exhibits the Interior of the venerable Church, with its Pulpit of carved oak, black with age. An ancient Font has been recently removed from the Nave to the foot of the Pulpit. In the Chancel are many encaustic tiles—one of which supplies us with an initial letter.

The Church is situated about eight miles west of Arundel, a short distance out of the road to Chichester, from which it is distant about four miles.



Drawn in Litho

Published by Chapman & Hall, London, Sep^r 1st 1844

by J. D. Harding

WARWICK CASTLE, WARWICKSHIRE

WARWICK CASTLE,

WARWICKSHIRE.



THE early history of the town of Warwick is involved in the mists of past ages, and carries us back to the period prior to the invasion of Britain by the Romans; if Rous and other old historians of the county be correct, who declare it to have been a British town of considerable importance before that great event. Dugdale says, "as it hath been the chieftest town of these parts, and whereof the whole county, upon its division into shires, took its name, so may it justly glory in its situation beyond any other, standing upon a rocky ascent, from every side, and in a dry and fertile soil, having the benefit of rich and pleasant meadows on the south part, with the lofty groves and spacious thickets of the woodland on the north: wherefore. were there nothing else to argue its great antiquity, these commodities, which so surround it, might easily satisfy us, that the Britons made an early plantation here to participate of them." The reader will not be expected to place implicit reliance on the statements of Dugdale concerning its foundation by Cymbeline, by whom it was termed Caerleon, and its destruction by the Picts and Scots, "till Caractacus, the famous British Prince, rebuilt it, making a mansion-house therein for himself." After the defeat of Caractacus in A.D. 50, the Romans, in order to secure their conquests in Britain, erected several fortresses on the banks of the Severn and Avon, and Warwick is said to have been one of these, but this is not very clearly proved. During the Saxon period the town was included in the kingdom of Mercia, and fell under the dominion of Warremund, who rebuilt it and called it Warrewyke, after his own name. Warwick was subsequently destroyed by the Danes. and, according to Dugdale, "so rested until the renowned Lady Ethelfled, daughter to King Alfred, who had the whole Earldom of Mercia given her by her father to the noble Etheldred in marriage, repaired its ruins, and in the year of Christ DCCCXV, made a strong fortification here, called the doungeon, for resistance of the enemy, upon a hill of earth artificially raised near the river side;" and this forms the most ancient

part of the present building. But the most important reparations of the castle were the work of the famous Guy, Earl of Warwick, although Dugdale tells us that the great tower at the north-east corner, called Guy's Tower, the walls whereof are ten feet thick, was built by Thomas, Earl of Warwick, about the 17th of Richard the Second, on whose banishment the custody of it was granted to John de Clinton, and in a short time after to Thomas Holland, Earl of Kent. In the reign of Henry the Third, the extraordinary strength of this building was alleged as a reason for particularly prohibiting the widowed Countess of Warwick from re-marrying with any other than a person approved by the King; but in the furious contests which occurred in the latter years of this reign, William Mauduit, the then Earl, neglecting to keep proper guard, the fortress was surprised, and all the building, except the towers, levelled with the ground, while himself and his Countess were carried prisoners to Kenilworth. The family of Beauchamp shortly succeeded to the Earldom, and by Thomas Beauchamp, in the reign of Edward the Third, the castle was repaired, strong gates were added, and the gateways fortified with embattled towers. Thomas de Beauchamp, his son and successor, passed a great portion of his time here, during his exile from Court; he had, thus, leisure to repair and strengthen the castle; and he it was who built the tower as stated above, on which he bestowed the name of Guy's Tower; it is a fine relic of early castellated building, and is represented in our initial letter.*

* The legend of Guy of Warwick was extremely popular in the middle ages; and his encounter with the Danish champion Colbrand, as well as his victory over the Dun Cow, was the favourite subject of the wandering minstrel. Dugdale has given the narrative of his battle with Colbrand, which he seems inclined to believe to be true in the main features, although "the monks may have sounded out his praises hyperbolically." According to him, "in the 3 year of King Athelstan, A.D. 826, the Danes having invaded England cruelly wasted the countrys where they marcht, so that there was scarce a Town or Castle that they had not burnt or destroyed almost as far as Winchester," where the King resided, and to whom they sent a message, requiring him to resign his crown to their generals, holding his power at their hands, and paying them yearly tribute for the privilege of ruling; or, that the whole dispute for the kingdom be determined in a single combat, by two champions, for both sides. The King having chosen the latter alternative, enjoins a fast for three days, and in great anguish of heart that Guy, the famous warrior, is absent on a pilgrimage to the Holy Land, prays Heaven for assistance. An Angel appears to the King as he lies on his bed, and directs him to arise early on the morrow, and take two bishops with him to the North gate of the city, and stay there "till the hour of Prime," until the poor people and pilgrims arrive, among whom he must choose a champion, and the choice must fall on him who goes barefooted, with a wreath of white roses on his head. The King goes, and meets the Pilgrim, accosts him, and asks his championship, which he hesitates to give, excusing himself on the ground of his weakness with much travel, and exhorts

him to seek a fitter help. To this the King bitterly answers, "I had but one valiant knight, which was Earl of Warwick, called Guy, and he had a courageous servant, named Sir Heraud de Ardene; would to God I had him here, for then should this duel be soon undertaken, and the war finished, and as he spake these words the tears fell from his eyes." The Pilgrim is moved, and ultimately consents, and after three weeks spent in prayer and preparation, the battle begins. Colbrand "came so weightily harnessed that his horse could scarce carry him, and before him a cart loaded with Danish axes, great clubs with knobs of iron, squared bars of steel, lances, and iron hooks, to pull his adversary to him." The giant uses a bar of steel in the combat, which lasts the whole day—Guy in the end proving victorious, and taking a farewell of the King to whom he declares himself, goes towards Warwick, and thence to a hermit in its neighbourhood, living with him till his death, and succeeding him in his cell until his own decease. The spot is still pointed out, and bears the name of Guy's Cliff.

But this is not the only Giant story connected with the family. Their well-known crest or cognisance is said to come from one Morvidus, an Earl of Warwick in the days of King Arthur, "who being a man of great valour slew a mighty giant in a single duell, which gyant encountered him with a young tree pulled up by the root, the boughs being snag'd from it; in token whereof, he and his successors, earles of Warwick, in the time of the Brittons, bore a ragged staff of silver in a sable shield for their cognisance." Such were the old fables with which our ancient family histories were obscured, or rendered romantic and wonderful to the subordinate classes.

WARWICK CASTLE.

The daughter of this Richard Beauchamp married Richard Nevil, son and heir of the Earl of Salisbury, and in consequence of this marriage the Earldom of Warwick came into the possession of the Nevils. This powerful Earl played a conspicuous part in the wars of the Roses, and has been immortalised by Shakspeare, in his drama of King Henry VI.; and, after a life of strange vicissitude and high excitement, he was killed in the battle of Barnet, A. D. 1471. His estates were forfeited, his widow was deprived of all power, "as if she had been naturally dead," and her vast inheritances were settled upon her daughters, Isabel and Anne, the latter of whom was married to George Duke of Clarence, created Earl of Warwick by his brother, King Edward the Fourth. He chiefly resided at Warwick Castle, and added much to the strength and beauty of its works. On the accession of Henry the Seventh, the jealousy of that monarch to his son Edward, the last of the male Plantagenets, induced him to compass his death, by holding out to him fair promises and a hope of liberty (for he had been imprisoned in the Tower on a groundless charge, to keep him secure), to confess a connection with Perkin Warbeck, after which confession he was beheaded on Tower-hill. From this time until the 1st of Edward the Sixth there was no Earl of Warwick; until John Dudley having been advanced to the dignity of Viscount L'Isle, was so created through the favour of the Duke of Somerset, the powerful Protector; and on the failure of that line, the title was revived by James the First, in the person of Robert Lord Rich, in whose posterity it continued till the year 1759, when it passed into the family of the Grevilles, who now hold the title of Earl Brooke and Earl of Warwick, their seats being Warwick Castle and Brooke House, Dorset.

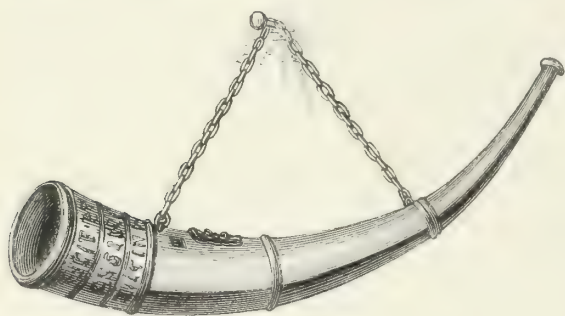
The Castle occupies the summit of a steep hill, which greatly aided its artificial defences in "the olden time." The present approach is by a narrow passage, cut through the solid rock, and extending to the main entrance from the Porter's Lodge, —the Lodge itself, however, being a place of attraction which few will leave unvisited, for here are collected the marvellous relics of the great Earl—a rib of the dun cow, a tusk of the wild boar, with horse armour, a helmet, breast-plate, tilting-pole, and walking-staff, of such prodigious size and weight that they could have suited only a giant and his steed. Of the two famous Towers, that of Guy is to the right, while that of "Cæsar" (here represented) is to the left: they are connected by a strong embattled wall, in the centre of which is the ponderous arched Gateway, flanked by Towers, and succeeded by a second arched Gateway, with Towers and Battlements, "formerly defended by two portholes, one of



which still remains; before the whole is now a disused Moat, with an arch thrown over it at the Gateway, where was once the drawbridge.”*

Passing the double Gateway, the court-yard is entered. Thus seen, “the castellated mansion” of the most famous of the feudal Barons has a tranquil and peaceful aspect; fronting it is a green sward, and the “frowning keep” which conceals all its gloomier features behind a screen of ivy and evergreen shrubs. It is only when viewed from the river, when the battlements of the old Castle seem literally towering in air, that a notion is obtained of its prodigious strength. The slopes, however, are now clothed with gently-growing trees; several unscathed cedars speak of long years of rest from strife; the gardens are among the fairest and most fertile of the kingdom; and in one of the conservatories of the rich Park, is deposited “the Vase,” which may be said to have given a second immortality to the name of Warwick.

The interior of Warwick Castle demands but a brief notice. “The Hall” is a restoration; and the apartments, generally, have been subjected to the deleterious influence of the fashionable upholsterer. The rooms contain, however, many rich treasures of art; the collection of pictures, although of limited extent, is of rare value, comprising, perhaps, some of the best examples to be found in England of Vandyck and Rubens; and there is a fine assemblage of costly garderobes, cabinets, encoigneurs, tables



of Buhl and Marquetrie, vases, and bronzes, with many veritable antiques. An object of much interest is pictured in the appended wood-cut. It is “the Warder’s Horn.” Its history is told by the following inscription:—

PHIL. THOMASSINUS. FEC. ET EXCUD. CUM PRIVIL.
SUMMI. PONTIFICIS ET SUPERIOR. LICENTIA ROMÆ.
FLORUIT 1598.

It measures two feet two inches across, and three inches and three-quarters diameter at the mouth.

In all respects Warwick Castle holds rank among the most remarkable of our existing remains of the dwellings of the Feudal Barons. Its history is deeply interesting; and from the few changes it has undergone, we require little aid from fancy to read there a full and perfect record of the leading incidents of by-gone ages.

* From the top of Guy’s Tower, ascended by 133 steps, the view is most fine and most extensive. Far stretching in the distance are seen the tall spires of the Churches at Coventry; nearer is the ruined Castle of Kenilworth; still nearer, are Guy’s Cliff and Blacklow Hill, famous in legend and story; Leamington appears lying at our feet; while

“Stratford-on-the-Avon” seems almost “within arms-reach;” far off are the hills of Shropshire; on all sides are fertile plains, of seemingly illimitable extent, with here and there dark woods and forests; the Panorama is inconceivably beautiful and grand.

Special Folio
83-B
1047
v.1

